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20 CREATIVE

WWF gets extreme

AOY 31

Rethink takes the cake



82 BACK PAGE

Merry Xmas from Cossette



On the cover

When it became apparent Rethink had won AOY, we began to ponder cover options. We needed a concept that wouldn't immediately alert them to their win (we like to keep secrets), so we decided on 1-800-GOT-JUNK? as the cover theme. Which led to odd conversations, such as this initial phone call with Marta's Pet & Aquaria:

"You need a white rat for a magazine? You need the rat to wear a little coat?"

This led to debate about what the rat should do (largely ignoring the likely degree of co-operation), which led to getting rat measurements and the creation of an embroidered rat cape by our creative services director's mom, Leslie Aitcheson. It culminated in a shoot with photographer Simon Willms that required superhuman efforts from all parties – patience from Willms, wrangler John Emmanouil and Rattie, wardrobe adjustment vigilance and cheese procurement on the part of creative director Stephen Stanley, and stifling of giggles on my end. cheer, mmm

4 editorial

Nice work, Scooby gang

8 upfront

Gilbert + Davis gets into the wine game; Zig scares up a ghost; and Fido and Salvation Army top our holiday nice list

11 who to watch

Lego's marketers may be "thin on the ground" in Canada, but that hasn't stopped Kerry George from covering a hell of a lot of it

16 hires

Fairmont Hotels & Resorts ups the ante with new hospitality marketing remit – director, product and service strategy

17 deconstructed

Pundits diagnose a disconnect in mental health campaign's phobia premise

20 creative

BC Hydro puts the green in festive, WWF dishes cold facts about global warming, and guerrilla teams whip out giant killer wallets

23 where next

Border crossing pain escalates come January, so Canadians embark on new passport-independent marketing strategies

28 what next

Brands take a viral ride with pimp-your-e-mail hub, while new Canadian VOD entry Eye Rock racks up hot content deals

31 agency of the year

Who won? Shocking upset REvealed...

69 BIG Awards

Beyond advertising, there's marketing. And beyond individual programs, there's the BIG picture. *Strategy* reveals the winners of its inaugural BIG Awards...

74 forum

Marc Stoiber warns that a social strategy is now table stakes, and if you're not anteing up, you're not in the game; Will Novosedlik gets the telecom blues as his BrandX series debuts

81 be there

DeGroote and Mitsubishi launch a search for Canada's Next Top Ad Exec, and you're invited...

82 back page

You're busy, so Cossette is making the holidays simple for you. Check out their wish list, brimming with helpful colleague gift hints



The year that was...

Reflecting on 2006, it struck me that a big plot twist for marketing was the acceleration of social media, and another was a renewed focus on social strategies. How mass the impact of the former will be remains to be seen, but it has already helped spur a wider role for the latter. But that's just my opinion. For a wider POV, here are some thoughts from the front lines on what went down in 2006, and what it all means.

Rob Linden, brand manager, P&G Canada: R.I.P. TV...Long live TV!

2006 has been full of proclamations of the demise of the tube. On the contrary, TV is still going strong. What has changed is how consumers use it, so marketers must change too. Maybe a :30 isn't the right route to go, but why not a :05, or even a :60? Why not build some added-value content or tie-in some call-to-action? You want to do more "one-to-one" or capitalize on "consumer-generated media"? You can do all of that on TV. It's about getting the right message to as many of your consumers as possible, and no vehicle currently does it as effectively. Go ahead and jump ship if you want... it'll just mean a better price for me in the upfronts.

Sunni Boot, president/CEO, ZenithOptimedia: Media leading holistic communications

Evolution has really picked up this year with more companies seeing channel connections are best developed by their media companies. This has led to increased embracing of disciplines working together at the onset, and we're witnessing new recognition and respect for true team work – and seeing results. While that is an evolution, one big event was the Bell Globemedia CHUM merger. This will create unprecedented concentration of media assets, and the impact will be profound. Why? Expect to see more media mergers to offset the strength of BGM/CHUM.

Frank Palmer, chairman/CEO, DDB Canada: The future – entrepreneur or "netpreneur?"

2006 saw a majority of ad agencies around the world became redundant. Today, if your agency isn't operating in the digital space, only the funeral remains. There's a new breed of "netpreneurs" emerging that will control the ad and media space. Companies like YouTube and MySpace can collapse the boundaries and offer more choice at lower prices. If you want to succeed, you need to move fast – before you're made redundant. An agency's most valuable asset, and perhaps the only carry-over into the future, will be its talent.

David Moore, president/CEO, Leo Burnett Canada:

The year that the blueprint for brand building officially disappeared

It used to be a pretty simple blueprint and served us for a long time. Find a distinctive positioning for your brand, target some individuals and buy the 52-week plan. YouTube went from 0 to \$1.65 billion in 18 months without subscribing to one of these principles.

Rob Assimakopoulos, VP marketing, Molson Canada: Guess what? People like marketing

"Marketing" may have finally been let out of the penalty box. A Youthography survey showed Canadians favourably predisposed to marketing tripled (from 11% to 30%), while those opposed more than halved (26% to 10%). I suspect it's because of control over media – filtering ads empowers people and creates a more chilled-out disposition towards marketing, and that marketers are scoring more – providing better products, and serving them up in ways that engage consumers. Don't fear Naomi Klein's *No Logo* warning, instead, worry about elevating your game to connect with empowered consumers.

Speaking of raising the game, congrats to *strategy's* Agency of the Year winner Rethink, to our BIG Awards winner Sid Lee (ex Diesel), and to all of the contenders. Check out the winners and the thinking that landed them on top starting page 31.

cheer,mm Mary Maddever, exec editor *strategy/MIC*

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Save the date(s)

The crowning of *strategy*'s Agency of the Year winner signals the start of the festive season and the end of another year.

After flipping through the last 11 issues of *strategy*, I think we can safely say the editorial team has done a remarkable job of identifying the top talent and trends in the business of advertising and marketing. Just look at the winners bestowed with our annual honours: February recognized Rethink's Chris Staples and Ian Grais with the winning marks in our Creative Report Card; March's cover shot recognized WestJet's Sean Durfy as Marketer of the Year – in September, he was named president; September saw Campbell's Mark Childs and Rob Guenette of Taxi given the nod as the industry's leaders by their peers and in October, Sunni Boot was once again feted for her inimitable supremacy as the country's top media exec. In this issue, you'll learn which agency has won the right to claim the coveted *strategy* Agency of the Year title as its own.

But there is one award, I think, that *strategy* should be particularly proud of instigating – the Media Agency Rising Star. In August and September we profiled 10 innovative and strategic rising media stars and asked media sellers to vote for the person and campaign they considered the most effective. ZenithOptimedia's Jeff Phaneuf took home this inaugural honour and I suspect we'll see his name associated with some of the most compelling campaigns in the upcoming years.

It's vital that as an industry we support and honour emerging talent and creativity, and as we strive to promote "bold vision and brand new ideas" it's incumbent upon us to recognize the leaders of tomorrow.

As year end approaches, we're in the throes of planning and developing 2007's roster of conferences. This page will soon reveal details about each of these events, but in the meantime, here are a couple of dates to add to your calendar. First off, we'll be co-presenting a series of workshops in collaboration with Leo Burnett. They will expand upon the proprietary research so eloquently unveiled by Jason Oke at October's MIC Forum. April 26 marks the first ever Strategy U – a full-day professional development event designed for buyers, planners and client marketers to learn about Quebec's media landscape. Then in May is the 10th annual Understanding Youth Conference. June 7 marks the premier Brands Giving Back conference – a full day on corporate social responsibility in marketing, or put another way, why it's good business to do good. Tied to this event will be an awards component, details of which will soon be forthcoming. And lastly our third annual *Media in Canada* Forum will unspool sometime in September.

For information on any of these conferences, please feel free to be in touch with me.

Until next year, happy holidays and be well. **cm**

Claire Macdonald, publisher, *strategy* 416.408.0858

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PAGE S76

[sponsored supplement]

Marketing to Youth
staying connected



UPCOMING SUPPLEMENTS

February 2007

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So what's the buzz all about?

Over 77% of adults 18+ on the prairies and Northern Canada have read the last issue of a community newspaper. Only 27% read a daily newspaper yesterday.

Source: ComBase 2004/2005 National Study

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"you've got to out-s

Salvation Army gives us chills



Sally Ann wants you to see what most don't.

The powerful new Christmas fundraising campaign, which includes print, OOH, radio, online and TV, marks the debut of the new tag: "Giving hope today." The ads feature images of translucent people in need, like a mother and child huddled together on steps with the headline: "We see what most don't."

"We felt that for Christmas this year, it was time to do something new," says Andrew Burditt,

territorial public relations director for Toronto-based Salvation Army Canada, adding that the new tag aims to address insights gleaned from extensive polling and focus group research done over the past couple of years. "What struck us is that no one really understood the scope of our services...we're the largest non-government provider of social services in the country, which, quite frankly, a lot of people don't know."

The campaign, by Toronto-based ACLC, highlights three specific issues the Salvation Army deals with: homelessness, addictions and community/family services. The new tag aims to appeal to the 35-54 demo, which is slightly younger than the Salvation Army's current core donor base.

The campaign is rolling out over November and December as media space is donated. At press time, the Outdoor Broadcast Network had donated four weeks beginning Nov 27.



All inclusive

Another agency hits the sauce

Talk about full service. Toronto-based ad agency Gilbert + Davis went all out for a group of 19 growers and one winemaker

on the Niagara Peninsula, handling everything for a new launch, save stomping the grapes. Not only did they do the marketing for the new wine brand 20 Bees, they also conceptualized and named the product.

"This was an exhaustive program," says creative partner Rick Davis. "We wrote their business plan, created the brand, engaged the media company, handled corporate governance and did bank presentations." G + D also sourced the packaging and distribution.

The sweet spot is Gen Xers 28-40, who prefer unpretentious wines. The logo is appropriately accessible, complete with a friendly bee illustrated by prominent U.K. children's book illustrator James Marsh.

The brand hit the shelves late last summer, and Davis says the chardonnay is selling especially well. Ice Bees, an ice wine, is rolling out over the holiday season. "It's been really neat creating a brand from scratch," says Davis. "Doing the brand strategy was really key for us."

Toronto-based agency Capital C has also recently developed wine brands XOXO and Croc Crossing for Grimsby, Ont. -based Andrés Wines.

Fido fetches urbanites with pomo take on old tales

Fido's getting fresh this Christmas, with a charming new holiday campaign that features a stylish young Scrooge and a youthful, urban Mr. and Mrs. Claus. Oh, and a dog. Of course.

"We're borrowing classic Christmas tales and we're making them post-modern," explains Guy Bourgeois, business manager, national advertising at Montreal-based Fido Mobile, adding that the ads are highly stylized with special effects to appeal to its young target, urbanites 25-34. "We really want to cut through all the noise at Christmas...we think this is going to break through."

The campaign, by Bos Montreal, includes two TV spots that are running in English and French across Canada, online ads on sites like Yahoo Canada and MuchMusic.com, as well as print and OOH efforts in Vancouver, Toronto and Montreal. "We've focused on a more urban strategy for OOH – bars, restaurants," says Bourgeois.

One of the TV spots plays on *A Christmas Carol*, with a thirtysomething Scrooge refusing to answer his cellphone because it's too expensive. Fido comes along with its unlimited urban call package, and Scrooge is free to chat freely with friends and become sociable. The other spot pushes the unlimited couples plan and features a young Santa and spouse, who had to lay off all their elves because their cellphone bills were so high before Fido. "The general theme is: 'It's an unlimited Christmas,'" says Bourgeois.

The tales are also posted at www.fido.ca.

Fido updates Xmas with youthful, urban Mr. and Mrs. Claus



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CONSUMER*

Which telecom gives the best brand experience?

39.60%	Bell	38.04%
28.02%	Rogers	17.39%
27.03%	Telus	20.65%
5.35%	Virgin	23.91%

INDUSTRY

Which telecom has the most work ahead to deliver on their tagline?

*The consumer poll was conducted by the AskingCanadians™ online panel of 1,010 Canadians between November 3 and 7, 2006. www.askingcanadians.com

CHERCHEZ LE LAPIN

The ICA allotted a record 47 prizes at the Cassies in Montreal and Toronto in November. A top winner was BBDO Montreal's "Lait au chocolat" campaign for the Quebec Federation of Milk Producers, which scooped two Golds and a Grand Prix with a horror movie spoof about lovable chocolate animals disappearing. A special 10th anniversary feature were awards given for cumulative track records across all 10 Cassies events held so far. Honourees were: Gold – Bensimon Byrne; Silver – JWT; Bronze – BBDO. Winning advertisers were: Gold – Pfizer; Silver – Labatt; Bronze – Unilever. (www.cassies.ca)

DOUGHBOY LEAVES KITCHEN



With a little help from Toronto animation house Topix, Pillsbury and agency Saatchi & Saatchi New York have taken the popular Doughboy spokescutie up a mountain to show what a seemingly impossible achievement it is to make frozen biscuits that taste homemade. See the spot in our screening room at www.strategymag.com/screeningroom.

Brilliant!

◀ By Annette Bourdeau ▶

In a move so smart it's scary, Toronto-based Zig's ACDs Stephen Leps and Aaron Starkman rigged a Halloween stunt that landed a ton of attention on YouTube, the blogosphere and even the *National Post* for client Scream TV.



Zig scares up viral for Scream

With a tiny budget, Leps and Starkman knew they'd have to do something radical to scare up attention for Rita Ferrari, director of marketing, Corus Entertainment. So, in the weeks leading up to Halloween, they did up a Victorian house in downtown Toronto with a 3D projector to create the illusion of a haunted house, with a spooky child in a top-floor window. Once the seed was planted, they began to spread the word. "We started leaking it online that the house really was haunted," explains Leps. As people started showing up to see if it was true, the team upped the ante and had the "ghost" skip from window to window.

The crowds kept coming, and images of the ghost popped up on blogs, YouTube, and even a spread in the *National Post*. The stunt capped off with the ghost holding up a sign with the campaign's tag: "Get scared more often on Scream TV." The team says it's too hard to calculate the free media value they scored, but it's certainly more than the \$50K budget.

"In today's weird marketing environment, you've got to out-smart, not out-spend," says Starkman. "Our client was a partner in making this happen. They believed the power of the Internet could be huge in creating buzz, and that this kind of marketing approach would generate the numbers they needed."

Starkman's favourite part? "We liked the doubt we put into people's heads about whether this was real or not."

You always want to make the logo smaller, but we felt this deserved an exception.

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BUILDING UP

Lego Canada's Kerry George covers a lot of ground and puts a lot of pieces together to bring the big global brand closer to Canadians

◀ By Annette Bourdeau ▶

In just three years, Kerry George has taken Lego Canada from being the U.S. office's marketing afterthought to actually out-performing it on a launch. She knows how to maximize her lean team of two (including herself), and focuses on interactive efforts, local event marketing and co-promotions to help the global brand resonate with Canadian kids.

George has taken one of Lego's key internal mottos: "hands on, minds on" to heart. She ensures Lego has a strong community presence, with large interactive Lego displays set up at zoos and festivals across the country, as well as a travelling science show exhibit – an impressive Lego model of ancient Egypt, which is currently on display at the Calgary Science Centre. "It's profitable for both sides," says George, adding that the Calgary centre has done a local media buy promoting the Lego exhibit.

She's also big on retailtainment, like setting up "make and take" stations at Toys R Us. "We want



When you have a team of two, you have to pick the things that have the biggest bang for your buck

[kids] to have that hands-on experience," she says, adding that partnering with other brands stretches lean marketing resources. "When you have a team of two, you have to pick the things that have the biggest bang for your buck."

Aside from event and retail efforts, George has also sought out CPG and restaurant

partners to help to reinforce the Lego name and get the brand out there. "We pair up with other brands to make Lego cool, exciting, fun," she explains. In 2005, she did co-promotions with Pizza Hut, Saputo, East Side Mario's, L'Oréal Kids, Parmalat and McCain.

Her promo with McCain's Zwak fruit drink was particularly successful – they did an on-pack Lego coupon on 2.5 million Zwak packages, a co-branded microsite, and Lego got a mention in a Zwak TV spot, scoring an estimated extra exposure value for Lego of over \$250,000. "It really came from networking and talking to agencies and pitching them," says George of the co-promos. "I had to get my name and the LEGO name on their radar. [Last year] really did establish that for us."

George is eager to see the fruits of this holiday season, when Lego Canada does 60% of its annual business. Lego is really pushing its Exo-Force brand this year, and George is doing

a co-promo with YTV and Pizza Hut, which includes in-restaurant visibility, a contest, and a DPS in YTV's *Whoa! Magazine*. She's also doing an interactive activation to leverage a global promo with popular band The All American Rejects, as well as a Quebec online/TV promotion to boost Exo-Force and Bionicles.

When George joined Lego as director of marketing in 2003, the Canadian office had been lacking a marketing department for the previous three years as a result of downsizing. Marketing had been run from the Enfield, Conn. office, which was dumping the entire Canadian budget into TV – not particularly efficient, especially since this excluded the massive Quebec market, where TV ads aimed at kids aren't kosher. Not to mention that Lego's number-one competition is based in Montreal. "Mega is definitely a force to be reckoned with," says George. "One of my biggest challenges was to get [marketing] back up and running again...and to develop a better media plan."

George attributes her U.S. sales-trumping coup to finding just the right partner for the Canadian activation of the 2004 launch of Klikits, a line of DIY Lego jewelry for girls. "Right from the get-go we knew we'd need a retail partner that could add some authenticity to the brand," she says. George



Lego ties into the YTV website

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FIVE QUESTIONS

Favourite book

The Alchemist, by Paulo Coelho. Every time you read it, you get something new. It just makes you think and question and ponder what's going on in your life.

Reality show you'd most like to be on

The Amazing Race. I'm an adventure seeker.

Favourite website

Dailysudoku.com. [Sudoku] challenges you to think differently.

Favourite vacation spot

There's so much to do and see in this world, I don't want to go to the same place twice. I did do an eight-week camping safari in Africa. That was by far my favourite trip.

Number-one thing you look for in an ad agency

Their ability to debate back.

chose to partner with Montreal-based chain La Senza Girl, whose sweet spot is girls five to 10, the same as Clikits. She did a media buy in the chain's magalogue, an e-mail blast to its list, POP (including a sampling component) and a contest. George also made sure that there was a Clikits presence at all Lego events – a move she credits with giving the brand that extra sales push. “I think that’s why the Clikits brand was more successful here than in the U.S,” she says of the events.

George relies a lot on her gut instincts, as marketing is relatively new to her. Her background is in finance – she has an economics degree from UBC – and she spent the first eight years of her career working in advisor and project manager roles at the likes of VanCity Savings Credit Union and Manulife Financial. It was at the latter where she was thrown into a marketing role as part of an internal managerial rotational

program. Her work on a DM campaign promoting ManulifeDirect.com, which scored a 3.5% response rate, won a Gold at the 2001 Canadian Marketing Association's RSVP awards.



“That’s when I fell in love with marketing,” George recalls, adding that it was an exciting time to be working on promoting a digital property, when people were just starting to shop online.

When a recruiter called her about moving to another financial post after Manulife, George instead opted to hold out for a marketing gig. When the Lego job came up, she jumped at it. “[Toy marketing] is so much more volatile than the finance industry,” she says. “I like

an industry or organization that’s not necessarily stable. That’s what excites and motivates me.”

For Lego, George’s focus on results has been a key asset. “I wanted somebody who could really push back and make the key account managers really accountable,” says

Launch day.

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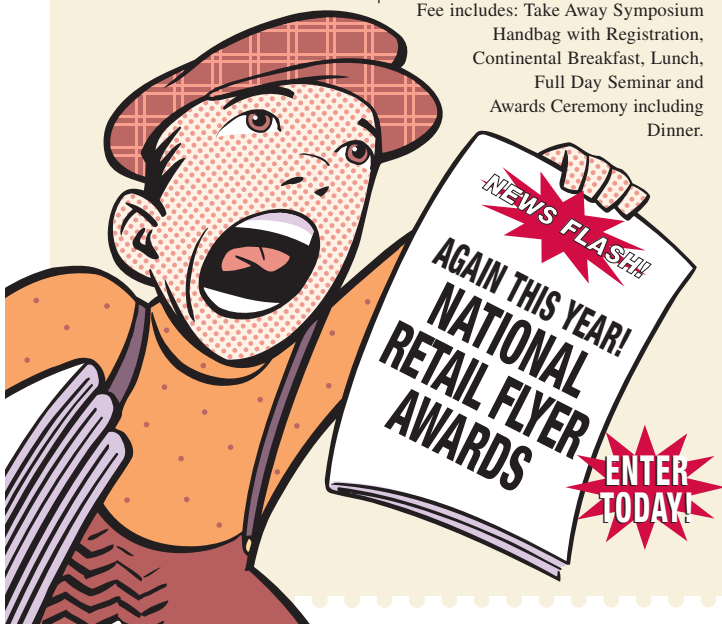
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who to watch.



Above: George takes Lego motto "hands on, minds on" to heart with a strong community presence; below: the Lego model of ancient Egypt currently on display in Calgary

Larry Sedran, GM at Lego Canada. "She brings a real rigor in terms of looking at ROI."

George's numbers background serves her well in marketing: As well as being an asset when managing the budget, she's also skilled at poring over market research reports and analyzing trends. "Kids are changing so much every year," says George, adding that, unlike three years ago, kids as young as six are regular Internet surfers today, and her media plan needs to reflect that.

George has worked with her media agency, Toronto's Starcom Worldwide, to develop some clever interactive efforts this year, including



embedding a Lego character directly into content on YTV.com and Teletoon.com. With YTV, a Lego Bionicles character (there is also a global Bionicles TV show) blows up the YTV homepage. And, over at Teletoon, a Bionicles character is embedded into one of Teletoon's online video games. George credits Starcom's Kevin Hung, SMG IP manager, digital solutions, with coming up with the innovative media buys. For his part, Hung credits George with clearly articulating what she wanted to achieve, and then giving him the freedom to test new ideas. "She's definitely not old school – she lets us go where we need to go with her brand," he says.

She's now working on her 2007 plans, which include implementing best practices from markets other than just the U.S. "There are learnings from the U.K. I look forward to tapping in 2007." ■



Apparently, some competitions do allow
drugs to enhance performance.

For helping us fulfill our prescriptions and giving us a retail experience unlike any other, we're not surprised at the honour of Brand of the Year.
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HEALTHY MINI BAR?

Fairmont's new position to respond to consumer trends



Hotel chains have to deal with the ever-fickle consumer. So Fairmont Hotels & Resorts has created the position of director, product and service strategy, and appointed Jon Mamela, previously the brand's director of relationship management, to the role.

"It's a little unique," Mamela says of his job description. "But it's almost a necessity," he adds, given that the differentiation between hotel chains has become increasingly blurred.

His task, which will impact the chain's 50 locations around the world, is to research and identify



Décor redesign may be part of Mamela's new role

◀ By Natalia Williams ▶

the trends that resonate with the Fairmont's affluent 45+, married-with-two-children consumer, determine how best to deliver them, then track down which companies could be fitting partners. It's an effort to have "a sense of relevancy to the customer," he says.

A hypothetical: Given the baby boomer obsession with achieving a healthy lifestyle, items in the mini bar would be replaced with healthier options, sports and equipment offerings would be changed and hotel décor would be revamped.

Before joining Fairmont, Mamela spent five years at P&G, first in

its consumer marketing knowledge division, then as an interactive brand strategist. In the latter role, he helped create meaningful consumer online experiences that translated into in-store sales for 15 of the packaged

good giant's global brands including Pampers and CoverGirl.

As Fairmont's director of relationship management, Mamela oversaw the guest recognition loyalty program, with yearly membership increases of 30% over his five years in the role. ■

HIRES THAT MAKE YOU GO HMMM...

Andrew Barrett is **LG Electronics Canada's** new VP marketing. He was previously at J. Walter Thompson, where he served as chief integration officer for four years.

troubled non-food division. He replaces **John Lederer** who stepped down from the post. Rocchetti will report to Foote.

The reorganization at **Loblaw** continues.

Frank Rocchetti, a 27-year veteran of Sears Canada, was named EVP and will be responsible for business process transition. He was recently SVP and chief merchant at the department store. In September **Mark Foote** was named the grocery chain's president/CMO to head the

What's brewing at **Hbc**? The search is back on for an AOR for its Bay brand. **Patrick Dickinson**, who quietly joined the company in August as the new GM of Hbc marketing, responsible for the Bay and Zellers brands, says to expect a "big difference" in how the brands reach out to consumers by 2007. Previous to joining Hbc, Dickinson was president and owner of Storefront Marketing Communications.

MARKETERS



Roche's Keith; GWP's Simpson; Henderson Bas' Radfaher; Doug Agency's Welling

Scot Keith, previously group account director at **DDB Canada** has been nabbed to become Toronto-based **Lowe Roche's** GM. Keith, who joined DDB in 2002, replaces **Todd Stanley**, who signed on with Lowe as president in 2005 and has left the position for personal reasons.

Dr. Luli Radfaher, originally from Brazil, joins **Henderson Bas** as ECD, a move designed to help the agency go global. Radfaher has worked in London, N.Y. and at AgenciaClick on brands such as Coke and Visa, written two books and most recently taught communications at the University of Sao Paulo. He has a doctorate in digital communications.

GWP Brand Engineering has lured Venture Communications MD and former president of Enterprise Creative Selling **Alison Simpson** to the position of president/COO at the Toronto-based brand consultancy. "Their reason for being is to understand the client's brand," she says, an insight co-founders Philippe Garneau and Bruce Philp tapped into well before the broader ad community. Simpson, who most recently launched the Toronto location of Calgary-based Venture, is taking over from Philp, who will now become CEO/chairman.

Doug Robinson, chairman/ CCO of Toronto-based **Doug Agency** has announced that **Mike Welling** will become the first president of the agency Robinson started in 2001. The two worked together when Welling was at Unilever and Robinson at Ammirati Puris Lintas. Doug's clients include Grolsch and Renee's Gourmet.

DDB à la française. The agency will have a French presence following an alliance with Montreal-based **Zip Communication** to form **Zip DDB**.

AGENCIES

APPOINTMENT NOTICE

Heidi Ferris, Director of Sales

Laas Turnbull, Executive Vice-President of Brunico Canadian Enterprises, is delighted to announce the hiring of **Heidi Ferris** as Director of Sales. Heidi comes to Brunico from Kontent Group, where she was responsible for developing and executing sales and marketing programs for *Inside Entertainment* magazine, its website and Kontent's robust events division. Before that, she spent seven years as Sales Promotion and Marketing Manager for Transcontinental Media's consumer titles, where, among other things, she devised the marketing plans for the relaunch of *TV Guide* – twice.

In her new position, Heidi will be responsible for print, online and sponsorship sales across the *Playback*, *strategy* and *Media in Canada* brands. Her top-notch sales ability, creativity and knack for creating compelling promotions makes her an ideal fit for the position.

To contact Heidi: 416.408.0861
hferris@brunico.com

Brunico Communications Inc. publishes *Playback*, *realscreen*, *KidScreen*, *Boards* and *strategy*.



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PSYCHOSIPHOBIA

◀ By Annette Bourdeau ▶

Coining a term is an ambitious creative concept to support, but that didn't faze Vancouver's Grey Worldwide Northwest, which recently launched an integrated campaign for Coast Mental Health. The campaign centres on the invented word

"psychosiphobia" – fear of the mentally ill. "Mental illness is a topic most people are uncomfortable with," says CD Craig Redmond, on the insight behind the campaign. "We decided to challenge people's prejudiced perceptions."

Three print executions – set on a park bench, in an elevator and diner – feature people keeping their distance from a mentally ill person. A radio spot spoofs serious PSAs, with a female announcer outlining all the symptoms of "psychosiphobia." All efforts drive users to the microsite, www.psychosiphobia.com. The creatives even did a Wikipedia entry for the word.

The campaign also includes OOH, online, guerrilla and TV, and rolled out throughout the fall (the TV launched late last month, and wasn't available at press time).

The street component involved painting the new word at the corner of Vancouver's Seymour and East Hastings streets, the line between the good and bad sides of town, and street teams handed out info about mental illness.

We asked **Rob Tarry, ACD at Vancouver's Rethink**, and **Brian Howlett, CD/partner at Toronto's AMW** to weigh in on whether psychosiphobia works for them.



PRINT

BH: In terms of the executions, I love the photography, and the woman on the bench is the clearest expression of the concepts, in that the young girl is being moved away from a mentally ill person. However, the guy in the diner looks like he might be a trucker at the end of a long shift; and the people in the elevator haven't obviously distanced themselves from the guy, they're simply in a different elevator.

Finally, I understand they want to hammer home the word, "psychosiphobia," that's at the heart of the campaign, but smearing it across the visual certainly belabours the point.

RT: If nothing else, let's all agree on this: no more ads set in retro diners. Or park benches. Here the tag line might've clarified things a bit, but I think it means "Even though you suffer from mysipsoanxcnfcophaflophobia, the mentally ill have it way worse, buddy." Well, colour me chastised, I guess.



CONCEPT

BH: The idea that those who are uncomfortable around the mentally ill suffer from their own disorder is a novel start point. Coming up with a term for it – "psychosiphobia" – seems like the logical next step. But it's an ambitious idea, and the creative team has set itself up for a huge challenge.

RT: Everything rests on the shoulders of this word pulled from thin air – an unreadable word at that. This makes for a very shaky structure, and makes it a campaign about an idea rather than a campaign about mental illness. And if people simply don't get the idea (show your friends and neighbours), the rest of the discussion is pretty academic.

WIKIPEDIA ENTRY:

RT: Wikipedia is a nice bit of garnish but kind of a so-what if the underlying idea isn't airtight.

RADIO

BH: The idea of riffing on the conventions of public service radio – plaintive voice, swelling music – has been done to death. And unless you're really paying attention, you might mistake it for just another spot about just another illness, rather than one that's attempting to turn that convention on its ear.

RT: I love radio – it's an idea laid bare. No models, no camera angles, no flash animation, nowhere to hide. Our ears can feel it: this is an unwieldy idea that takes half the spot to explain, with little payoff once all the explaining is over.

WEBSITE

BH: It's consistent with the campaign, in that it leverages the print and radio ads. And it's well put together and easy to navigate. But it doesn't go much deeper than repeating the messages that are already in the ads.

RT: It's mostly a print ad taken online with rollovers and some oddly vague suggestions on how to help. But really, what is it I'm being asked to do? If you want to change my mind about mental illness, then give me reasons. Don't just tell me to be nicer.

The creds

Client – Coast Mental Health

Andrea Keen, communications manager

Agency – Grey Worldwide Northwest

Craig Redmond, CD; David Wong, AD; Mike Leger, copywriter; Andrew McKinley, interactive director; Dennis Isaacson & Nicole Eus, agency producers; Gwen Hardy and Mike Leslie, account team

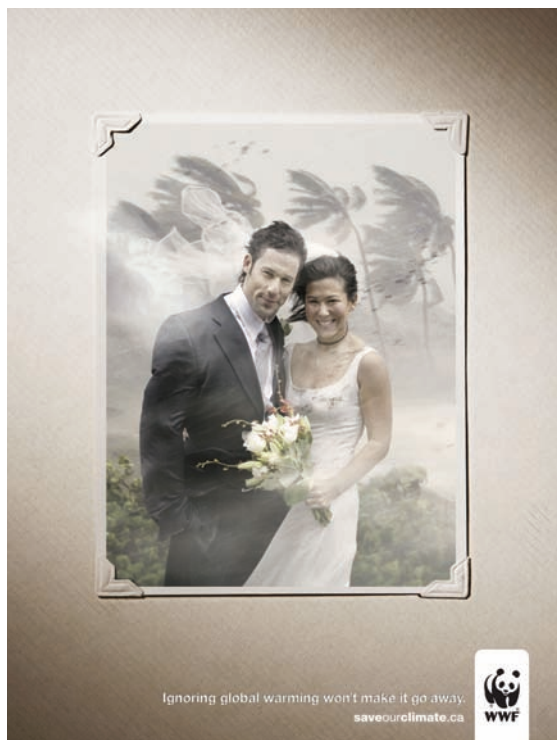
Production

Robert Kenny Studios; KoKo Productions; JMB Post; Steam Films; SMAK Street Marketing

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OUTSTANDING NEW CAMPAIGNS



WWF GOES BEYOND WILDLIFE TO TAKE ON BROADER REMIT

It might not be such a beautiful day in the neighbourhood if people keep pretending that global warming isn't a problem.

The latest TV spot from Toronto-based World Wildlife Fund of Canada (WWF) juxtaposes the peppy *Mister Rogers* theme song against images of oblivious people going about their business in extreme conditions triggered by global warming – like hurricanes, forest fires and flooding. The tag is: "Ignoring global warming won't make it go away."

"People are aware of global warming, but they're ignoring it right now," says Joe Piccolo, AD at FCB Toronto. "We thought: 'What if they could ignore it to the nth degree?'"

"We just loved this juxtaposition of this happier time versus what could be in store," says copywriter Chris Taciuk, explaining the upbeat music choice. Adds Piccolo: "It's obviously just dripping with irony."

WWF posted the spot on YouTube with a call-to-action to participate in a Toronto-area event last month. The post attracted dozens of comments from interested users, and at least 5,000 people showed up to the demo. At press time, the YouTube posting was averaging 1,000 views a day.

The campaign, which also includes OOH, print, radio and a microsite, www.saveourclimate.ca, aims to broaden the WWF's image from simply an animal rights group to that of a "world security guard" of sorts, says Taciuk. It's running across English-speaking Canada in donated media space.

client: **Pam Davis, VP marketing & donor relations, World Wildlife Fund Canada**

agency: **FCB Toronto**

CD: **Robin Heisey**

group CD/copywriter: **Chris Taciuk**

group CD/AD: **Joe Piccolo**

account team: **Bill Baker, Jennifer Nagle, Fay Moukas**

agency producer: **Judy Hamilton**

photographer: **Chris Gordaneir**

prodco: **Untitled**

director/DOP: **Chris Sargent**

editor: **Pete McAuley, XYZ**

music/sound: **Ted Rosnick,**

Rosnick Mackinnon Webster

editorial producer: **Irene Payne**



CREDIT UNION SURPASSES LARGE PRINT TO CAPTURE 55+

Who wouldn't want an over-sized wallet, brimming with extra cash?

New Westminster, B.C.-based Westminster Savings Credit Union is betting its sight gag, a man eclipsed by his oversized wallet, will get noticed. It's the focal point of the bank's latest campaign to push savings accounts, which includes print, OOH, POP, radio, online and guerrilla executions (featuring a street team out and about purchasing items with money from the big wallet).

"Our theme is 'Grow something big,' and we thought most people can relate to money in the wallet," says Wayne McKay, Westminster's VP marketing. "In our business, you need to stand out in a crowded marketplace. Rates and products aren't all that different."

All efforts drive consumers to the microsite, www.growsomethingbig.com, where users can watch footage of the guerrilla efforts and navigate the site with the oversized wallet.

The campaign's primary target is the 55+ crowd that tends to have more money to stash away. "The older audience right now is quite inclined to use technology. Older people also have more time to look," says McKay, explaining why an older-skewing campaign centres on an interactive component.

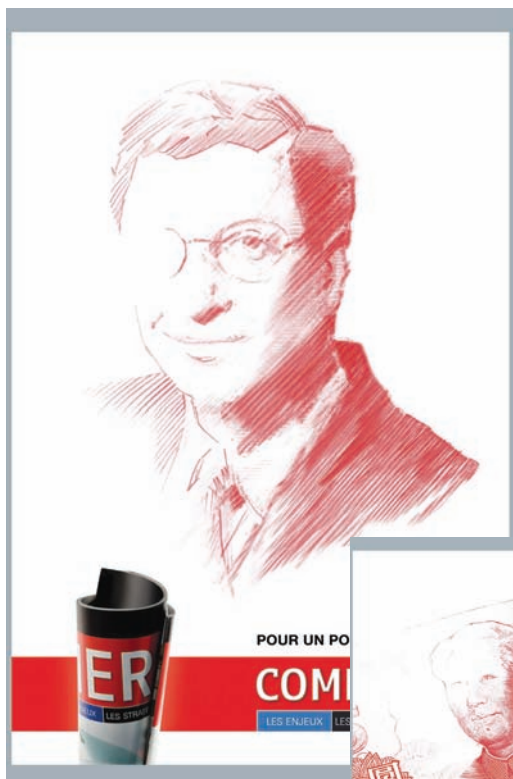
The campaign, developed by Vancouver-based Spring Advertising, is running across B.C.'s Lower Mainland.

client: **Wayne McKay, VP marketing; Jennifer Cassidy-Smith, advertising and promotions officer, Westminster Savings Credit Union**
agency: **Spring Advertising**

CD: **Rob Schlyecher**
AD: **James Filbry**
client services director: **Richard Bergin**
account co-ordinator: **Mandy Hurford**
Interactive director: **Trevor Carr**

PR/promotions: **Caroline Stokes, VP; Clare Hamilton-Eddy, account executive, Chocolate Communications**





QUEBEC BUSINESS MAG ILLUSTRATES ITS GLOBAL POV

Not quite getting the full picture?

Montreal-based shop Amen Creation enlisted help from prominent Quebec artist François Faucher, known for his uniquely distortive style called vibrationism, to illustrate three slightly faded billboard executions featuring instantly recognizable images like Bill Gates. The French tag, which translates to "For a complete picture read *Commerce Magazine*," aims to reinforce the Montreal-based mag's position as not only a Quebec business must-read, but also as a general-interest publication, too.

"They wanted to broaden their audience," explains Nicolas Massey, Amen's CD, adding that the campaign also aims to convey that the magazine has a wide scope. "[*Commerce*] talks about not only local business issues, but also international things that affect Quebec business."

The ads, which also feature images of a Saudi sheik and a Chinese bill, are currently running on Astral OOH space around downtown Montreal. Massey says the faded concept might be applied to future efforts. "It's a campaign that has legs."

client: **Sylvain Bédard, editor, economic magazines, Médias Transcontinental CD**

agency: **Amen Creation**

CD: **Nicolas Massey**

copywriter: **Josianne D'auetuil**

AD: **Genevieve Jannelle**

illustrator: **François Faucher**

print production director: **Marie Noël-de-Tilly**

graphic artist: **Marquis Couture**



◀ By Annette Bourdeau ▶

BC HYDRO GETS FESTIVE TO PUSH A GREEN XMAS

From saucy snowmen to trendy trees, Vancouver-based BC Hydro's holiday campaign this year emphasizes that being energy efficient doesn't mean sacrificing appearances.

Three print/OOH executions feature a snowman and two trees striking catwalk-worthy poses to show off their eye-catching holiday light displays, made with energy efficient LED lights instead of less enviro-friendly incandescent bulbs. The tag is "Make a statement with LED lights."

"The original brief was really about the aesthetic value of these LED lights," explains Alan Russell, CD at DDB Canada's Vancouver office. "In a way it's a fashion statement when people are dressing up their homes."

Russell says his creative team decided to take the campaign a step further, and concocted an interactive street component that would demonstrate both the aesthetic and energy-saving features of LED lights. In late November, bicycle-powered LED light displays launched in Vancouver's Stanley Park and in Kamloops, B.C. Passersby are able to hop on the stationary bikes to light up surrounding trees.

The street effort also includes a holiday-themed billboard in downtown Vancouver, also powered by a bicycle – this time operated by hired street team members, as it would be too risky to invite passersby to climb up to the billboard platform. And, a transit shelter, also in downtown Vancouver, will be equipped with a hand-cranked light display that the public can interact with.

client: **Mike Krafczyk, manager customer communications, BC Hydro**
agency: **DDB Canada, Vancouver**
CD: **Alan Russell**
copywriter: **Kevin Rathgeber**

AD: **Dan Strasser**
photographer: **Scott Morgan**
producer: **Gayle Robson**
account director: **Terra Thibodeau**



Make a statement with LED lights. BC Hydro POWER SMART

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OUT-OF-HOME

What is the limit when it comes to creativity on OOH executions? Placements occur in the most obscure spots and proffer some of the most brilliant creative in any media, as OOH companies and media planners try to cut through the clutter.

Apparently it's working. OOH is one medium that is not being adversely impacted by fragmentation. PWC's Global Entertainment and Media Outlook for 2005-2009 predicts that OOH will be the second fastest growing medium, surpassed only by the internet.

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COURTING A NEW CUSTOMER

What do you do when a crucial target market has turned off your brand?

Two words: move on

◀ By Lisa D'Innocenzo ▶



Tourism BC has adopted a "curricula-based" strategy to ensure the pitch matches the consumer's interests

It's like a marriage gone sour. Americans used to drive over the border in droves, lured by a high exchange rate and a welcoming border setup. But just like most Hollywood relationships, an infatuation that was once hot and heavy has gone downhill rather quickly.

First there's that pesky, lofty loonie, hovering in the 90-cent range, which has turned Americans off travel to Canada. Then there's the U.S. government's decision to require anyone crossing the border to carry a passport – akin to asking for a prenup – which comes into effect for air travel in January. While passports are not necessary for auto travel until 2009, and there's talk of an alternative means of identification, consumers are confused – and that confusion has certainly helped fuel a decline in U.S. border crossings.

These two factors, plus a sluggish U.S. economy, have left most tourism marketers in Canada facing a quandary: What do you do when a crucial target market is no longer interested in your product? The answer, as many players are starting to demonstrate, is

simple: You move on and court somebody new.

That's certainly the approach of Vancouver-based Intrawest. Says Erik Austin, VP marketing for the company: "If one market is down, you need to be looking at development of other markets. One market that was not susceptible to the exchange rate and travel restrictions was the Canadian market, where people were [already] aware of what Intrawest was."

As a result, Intrawest, which operates mountain resorts at Whistler-Blackcomb, Tremblant, Blue Mountain (Collingwood) and Panorama (near Invermere on the Lake, B.C.), decided that rather than go out and look for new customers in the U.S., it made sense to focus on existing customers in its own backyard and attempt to "migrate" them through the network. After studying its database, Intrawest decided southern Ontario consumers had the most potential of visiting the various locations.

Thus, the birth of the "Destination Next" campaign, a multi-tiered marketing initiative geared at boosting resort visits by Ontarians. "The destination strategy is to take an element

With the U.S., the feeling is that because we have a directional downturn, we have to reverse it

that would link all four 'mountain villages' together," says Austin, adding that it's the first time Intrawest has invested in a "collective" campaign that advertised all of its Canadian destinations at once.

The advertising message revolved around value, and consumers were told that if they booked by Nov. 15, they could save up to 45%. They were also baited with a \$500 Destination Next Savings card, redeemable at participating merchants and vendors throughout each mountain village.

"Our competition is not necessarily the other little ski area in Ontario – we are looking at Florida, the Caribbean, Disney, the cruise market and anywhere people spend their leisure dollars," explains Austin. "We don't want people to wait until the last minute. We want people who book in advance, who take the time to plan and lock in their vacation, to have the best value possible." This counters most value tourism strategies, he points out, which tend to focus on last-minute deals.

The goal of "Destination Next," which launched this fall and includes advertising, PR, direct mail, a presence at the Toronto Ski Show and street marketing, is specific for each market. For instance, in Whistler-Blackcomb, where 56% of travellers used to come from the



This is the first time Intrawest has invested in a "collective" campaign touting all of its Canadian destinations

U.S., the objective is to increase visitations from the Ontario market by 20,000 room nights. To date, the initiative's results look like they might indeed climb Rockies-high: Intrawest estimates that room-night bookings are tracking at +24% versus the year prior.

Similarly, Tourism Toronto is also making a play for the domestic traveller. Joel Peters, SVP/CMO of Tourism Toronto, The Toronto Convention and Visitor Association, faces

a double whammy, saying that the present currency robustness that is causing Americans to disengage from cross-border activity is encouraging Canadians to do so. "Keeping people at home is going to take an increased marketing effort and we are redirecting some dollars to do more in our Ontario and Quebec market," confirms Peters.

To that end, Tourism Toronto's fall campaign is geared at female Canadians, who tend to



make the household travel decisions, according to Peters. It focuses on the depth and range of retail and entertainment options in Canada's largest city, and specifically highlights seasonal events such as the Royal Agricultural Winter Fair, the Rockettes show and the Santa Claus Parade. Ads are running in newspapers, on doorhangers in upscale neighbourhoods and on female-targeted websites like mochasofa.ca and Chatelaine.com.

But Tourism Toronto isn't giving up on the U.S. consumer. Instead, the organization is going after a different class of American traveller. Traditionally, middle-class consumers from Buffalo, Rochester and Syracuse, N.Y., plus smaller towns in between, used to be attracted to the Toronto area because their vacation buck would go farther.



BC Escapes campaign used varied mediums and messaging based on the western U.S. or eastern Canadian target

And now that those folks just aren't as into us any more, Peters says: "We have to go further afield to find a consumer who is more mobile and more upscale."

Thus, the new target consists of Americans who live in affluent suburbs around New York, Boston and Washington, who are most likely to already have passports and remain unaffected by the exchange rate. This shift in strategy is also responding to a trend that has seen drive-in traffic slow down, while air traffic into Toronto is holding steady.

The campaign, explains Peters, aims to "present Toronto as a suitable escape market. 'You can escape your daily routine and get something different and it's less than two hours away.'" That message will be delivered on commuter trains that run between the three east coast cities, where consumers will have a couple of hours to take in the details. Tourism Toronto is also relying on





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APR

MAGAZINE DAY

MAY

INTERNET DAY

AUG

GOLF DAY

SEPT

OUT OF HOME DAY

OCT

TEXAS HOLD'EM TOURNAMENT

NOV

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If one market is down, you need to be looking at development of other markets

spot cable that will run in affluent areas, as well as doorhangers.

"With the U.S., the feeling is that because we have a directional downturn, we have to reverse it," says Peters. "Looking at the marketing efforts this fall, are we going to have huge ROI from this campaign? No, but we need to get out there and work these different media to see if we can break through and see a positive return. So we've put specific URLs on each of the campaigns and are tracking them and going at it from the point of view that there's some learning here."

Like Tourism Toronto, Tourism BC is still courting Americans along with domestic



FOR YOU: Jeans in Yorkville. Vintage jackets in Kensington. Two scoops of mint chocolate chip at Greg's. Yoga gear on Bloor. Kitchenware on King. Lunch at St. Lawrence. Antiquing on Mt. Pleasant. People watching on Queen.

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With interest from land travellers in Western New York down, Tourism Toronto is shooting for upscale types in suburban NYC, Boston and Washington who are prepared to fly

travellers, but the organization has also changed its go-to strategy. Carol Nelson, director of marketing for North America, spells out the lay of the land: "If you look at [numbers], we're down for overnight [U.S.] visitations January to August by 3.7%, [compared to] 6.2% in Ontario. [But] hotel tax receipts in B.C. [for the same period] are up 8.1%. So what that tells us is we are seeing increases from within Canada."

However, she adds: "We are not abandoning the U.S. market. What we typically do is target high-potential markets and those usually include B.C., Alberta, and Ontario, as well as the western corridor in California and

Washington [state]. We need to work a little smarter in those markets and talk about how easy it is, the number of flights per day and all of those things that can subtly overcome the hassle factor. And then in the Canadian markets we really speak to the undiscovered that is available in B.C."

In the last two or three years, she explains further, Tourism BC has shifted how it approaches these markets, by becoming less geographically focused and more direct and customized. "We are exploring a lot more database marketing and doing something that we call 'curricula-based' marketing, which is taking information that individual consumers have told us and using that to inform the communication that goes back out to them."

A recent example was a campaign that ran from April through September dubbed BC Escapes. It was a \$5.5 million ad

campaign geared at generating incremental traffic from B.C., Alberta, Ontario, Washington and California. But the messaging and mediums differed in each location. For instance, in San Francisco and Los Angeles, Tourism BC relied on direct response television, due to the region's lower awareness of the province as a destination. The spot directed viewers to "Call for your BC Escapes guide." Meanwhile, in Toronto, public transit commuters would have

stumbled across a subway station domination campaign at Yonge and Bloor streets that urged them to "Get to know B.C. from A to Z." The ads spotlighted little-known facts about a province most passersby already knew about. Elevator ads and coffee sleeves were also used to pique interest. The result? Inquiries out of Ontario are up 34% versus the previous year.

"We really have been trying to focus our effort beyond [creating] awareness to say: 'How do we capitalize on people with existing awareness and convert that to interest and sales?'" says Nelson.

After all, why bother chasing someone who isn't interested in getting to know you better? ■

Pimp my e

Software co touts its viral Trojan horse potential

◀ By Annette Bourdeau ▶

IncrediMail, a Tel Aviv-based company whose software allows e-mail users from any provider to pimp out their messages with graphic backgrounds, unusual fonts and even sounds, boasts around 350,000 e-mails through its system each day, in nine different languages from 100 countries. Since IncrediMail launched in 1999, the application has been downloaded about 70 million times.

This year the company has started to focus on exploring ad opps, and hired Javier Salom as director, business development, to work out of its New York City office. Salom was formerly VP international strategic marketing at Miramax Films, and sees the film industry as a likely category. "I know there's a very clear value to [film] marketers," Salom says, adding that he's currently in talks with studios about creating film-themed IncrediMail packages, including branded backgrounds, e-mail notifications and wallpaper.

IncrediMail partnered with Yahoo! Personals to promote the company's dating service, and Salom



IncrediMail is starting to focus on ad opps

adds that other categories well-suited to offer branded packages are travel (by adding a link to a travel site at the bottom of a scenic beach background, for example), sports teams, music and gaming.

"It has to look cool," says Jeff Holzmann, IncrediMail's EVP. "The average user probably isn't going to take an ad and make it their background."

In June, IncrediMail launched a new spyware-free screensaver and background app called Magnetic, which it promoted through its network. It was downloaded over one million times within a few months of launching. "This is for a product nobody had ever heard of, so you can just imagine what the potential is for brands people know," says Salom. www.incredimail.com. ■

ROCKING THE 18-34 MALES

◀ By Jesse Kohl ▶

New broadband/wireless network offers content from the likes of Carmen Electra and Gene Simmons

When it comes to getting the attention of 18-34 tech-savvy guys, you can't go too far wrong with a VOD/IPTV network hosted by Playboy model Yvette Lopez and content like Carmen Electra's

naked wrestling show and Gene Simmons' new "wild, uncut, uncensored" content network, NGTV (No Good TV).

The network in question, EyeRockDigital.com, is set to beta launch about a dozen VOD channels this month, with up to 30 more going live through its network by March 2007. It's a project from Richmond Hill, Ont.-based Savers Plus International, a marketing agency with creative and web divisions.

Advertisers were able to start booking space last month, with opportunities



Carmen Electra will have a show while Yvette Lopez hosts the net

like five- to 20-second pre-roll ads, flash-based interstitials, banner ads, contest promotions and sponsorship of voting channels, as well as promos through its SMS platform.

Savers' deal with Carmen Electra's NWWL (Naked Women's Wrestling League) through the broadband channel NWWLTV.com, marks the first time the content will be available without subscription. A similar offering, YvetteLopezTV.com, will also launch with EyeRockDigital.com. Lopez will host, help recruit other talent and assist with promo efforts until 2009. New York-based Avalon Media will also provide exclusive content for Eye Rock, including The Bikini Team and Comedy Raw.



As well, Eye Rock is working with Toronto's SilverBirch Studios to provide content on mobile and wireless devices, such as clips of the day and wallpaper – and opening up the doors for SMS contesting and other sponsorship opps. And Cambridge, Mass.-based Internet TV services company Brightcove, which works with New York Times Digital and Sony BMG Music Entertainment, has partnered with Savers to help with the integration of video,

advertising, promotions and the development of EyeRockDigital.com's video player.

Savers Plus president and CEO David Lucatch says the network itself will be promoted across the country in clubs, colleges and university, with most promotional materials being produced in-house. *With files from AB.*



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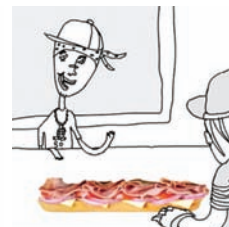
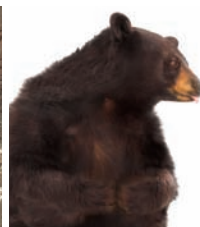
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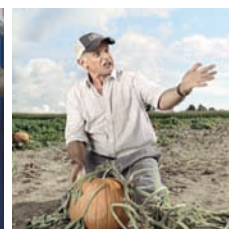
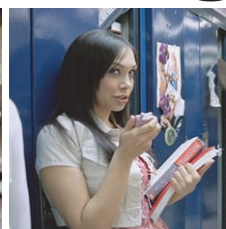
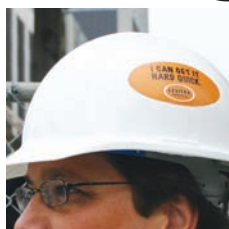
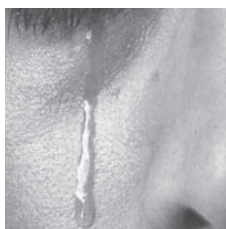
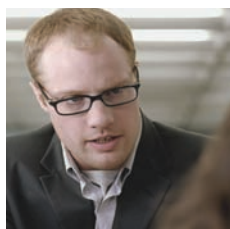
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AGENCY OF THE YEAR

Upsets.

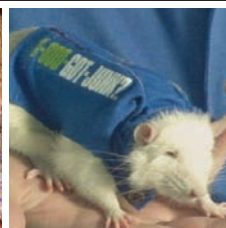
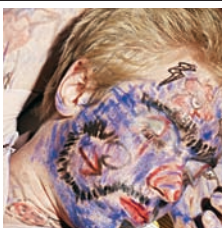
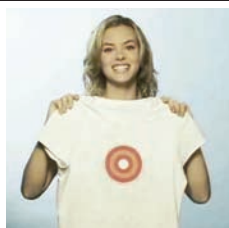


Intrigue. New regimes.



◀ By Natalia Williams ▶

Yes, it's the 2006 Agency of the Year



It was bound to happen. Even dynasties get overthrown. But Rethink is a worthy successor. No one would argue that the sprightly Vancouver-based agency with a serious funny bone is wholly deserving of its first Agency of the Year title. Our 30-plus page tribute to the best in Canadian creative and strategy delves into the work that made it happen and highlights the shake-up that had some agencies leapfrogging to impressive rankings and others sliding into surprising ones. This year the competition was

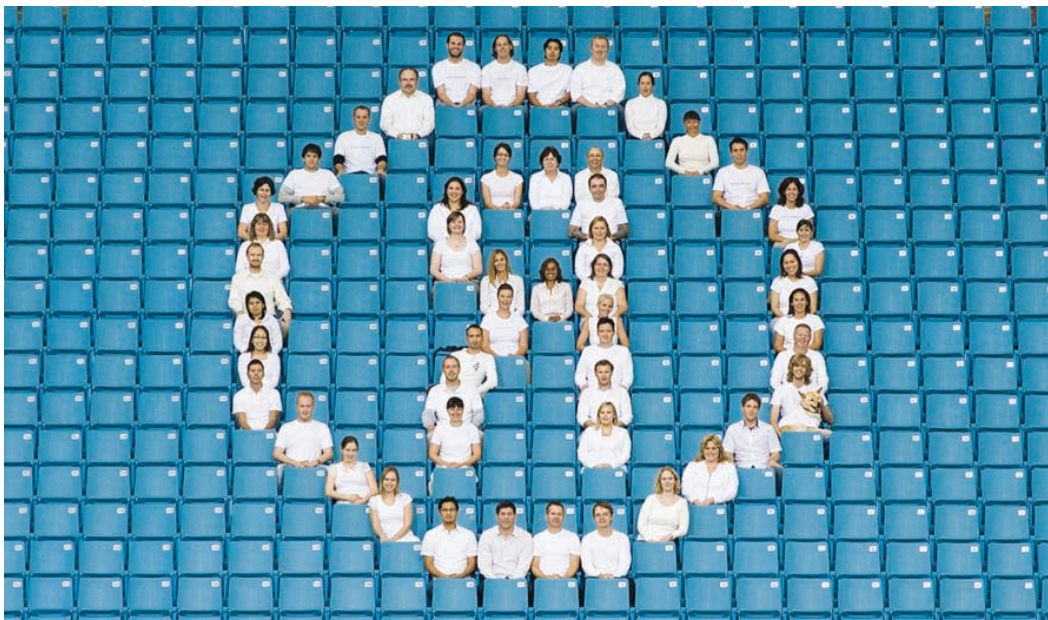
so tight the winning scores went to the second decimal place (but then again, some of the judges included scores that went to the fourth decimal point).

We're also happy to introduce the B!G Awards, starting on page 69. They are our nod to the agencies that are thinking beyond advertising – introducing big ideas to clients' big business challenges. Whether it be new thinking, new retail spaces or new attitudes, it's clear from our winners that more than ever, agencies are doing it all. Rejoice!

www.thankyouforyourhardworkleoburnettemployees.ca



The Rethink Effect



The story of how junk and rats lead to Cannes and *strategy* Gold

Naturally, it's Rethink. They've been nipping at the crown for a while now since walking away with Honourable Mention nods in 2003 and 2004 and Silver last year.

Remarkably, it's been only seven years since Chris Staples, Tom Shepansky and Ian Grais started the Vancouver-based agency. Today, it's undoubtedly one of the marquee agencies in the country – garnering a reputation for injecting a delightful dose of quirkiness into Canadian creative that delivers laughs, results and some serious hardware.

Case in point, this year, Rethink took the Gold AOY spot by coming up with metrosexuals for BC Lions, a know-it-all employee for Future Shop, gabby teens for Solo Mobile, an offbeat virtual bank teller for Coast Capital Savings, and of course, rats for 1-800-GOT-JUNK?, easy inspiration for our winsome cover.

But despite its growing list of noteworthy clients (its work for new clients Sobeys and Sirius Satellite Radio, recently launched), an increase in staff by 10 to 60, including the hire of creatives Martin Rivard and Nicolas Quintal in September, and increased revenues of 18%, the gutsy sense of entrepreneurialism and ingenuity that birthed the agency when Chris Staples boldly left a sparkling career at DDB has remained.

As proof, the story of how Rethink met 1-800-GOT-JUNK?

It began late last year. "We'd put the word out

◀ By Natalia Williams ▶

that we were thinking about advertising," recalls Pete Burgeson, director of marketing of the Vancouver-based junk removal company, which was rebranded under its current name in 1998.

Its execs had talked to local divisions of TBWA\ and Saatchi & Saatchi with little success. "[Those agencies] came back and said: 'It's going to run you a quarter of a million bucks to run these ads.' Looking at our budget, we really didn't have it. Until we met with Rethink, and they said: 'We believe in you guys. We like you. We want to be associated with you. Let's work together to make something neat here.'"

Turns out, selecting Rethink was the easy part.

"They said: 'So if we make you this really cool ad, where you gonna run it?' And we said: 'Nowhere. We don't have the money,'" says Burgeson. Sure, the company had been featured on *Oprah*, and in *The New York Times* and *The Wall Street Journal*, but with 280 franchises in North America, there was hardly the money for substantial media buys in all the markets nor could they ensure heavy rotation.

"After they picked their jaws up, they said: 'Okay, so what we're going to do then is make you something really funky. The distribution will not be so much paid airtime as it'll get passed around, person to person.'"

About half a dozen options, all funny, were

presented to the company's execs, including founder/CEO Brian Scudamore. But the work for Rat Advertising Trial, where little white rats wearing blue vests are tossed out of a truck to seek out junk, well, that was so offbeat, so bizarre they knew they had a word-of-mouth winner. So much so, they asked the team to pitch to about a dozen franchise partners that same day. "It was a tough position to put them in, but they packed their stuff up, drove across town and pitched it to these guys."

Unanimous, it wasn't, but of the 13 franchise partners at the meeting, only three voted no. "We expected it to be polarizing," says Burgeson.

The result? A spot on TBS's *World's Funniest Commercials*, being shortlisted for a Cannes Lion and at press time being shortlisted for an Ad & Design Club of Canada Award. "Really, just think, a glorified garbage company from Canada got on the [Cannes shortlist] with these enormous global companies. It was shocking." So, how do they plan to top it? "We're experimenting with an elite team of kittens," he jokes.

And for Rethink itself, Burgeson has nothing but accolades. "I can't say enough good things about those guys. Being young and in an odd category of business, there are not a whole lot of companies that would jump at a chance to work with a junk removal company. But they took a chance on us and I think we returned the favour by taking a chance with the zany ad they brought forward. It worked out amazingly."

**aoY GOLD
RETHINK®**



SOLO MOBILE

Rethink learned from current research that Solo users fell into two camps: those who bought the cellphone mainly for its low price and rarely used the walkie-talkie feature; and those who were walkie-talkie addicts. The first group seemed to have no strong loyalty to Solo – they

the technology helps youth stay social, so the agency decided to create a campaign that demonstrates how youth can keep in touch



basically followed the lowest rate plan, and switched providers regularly; the others were loyal, speaking to their "circle" of four or five users.

Fast and affordable, the technology helps youth stay social, so the agency decided to create a campaign that demonstrates how youth can keep in touch – at the touch of a button.

Two spots, both in English and French, were created, one for cinema and TV. One was aimed at students 13 to 23, and the other at those just starting their careers, aged 18 to 24. They began running in July, showing the disastrous effects of a walkie-talkie version of Broken Telephone and were supplemented by transit shelters around key youth meeting places in Montreal, Toronto, Calgary and Vancouver. Several of these TSAs featured a unique feature – passersby could press a button on a large picture of the phones and, thanks to simple technology, use the walkie-talkie components of the phone to actually have a conversation with a person at another transit shelter across the city or the country. The talking TSAs went up across the country in late August.

While it's too early for results, the talking TSAs have generated thousands of spontaneous conversations between strangers across Canada, and were beginning to generate PR buzz. The TV work was recently an Ad Critic Top Ten and the ads were also featured in the *Applied Arts Annual*.

AGENCY OF THE YEAR

1-800-GOT-JUNK?

Although its brand awareness is high – an Ipsos Reid study showed that GOT-JUNK was the leading branded junk removal option – the vast majority of consumers still turn to family, friends and want ads to remove their junk. Moreover, junk removal was not seen as pressing until they were ready to move or interested in redecorating.

Rethink decided it was time for a brand awareness campaign that encouraged trial. But because media dollars were limited, the agency opted to be outrageous in order to reach the target of urban and suburban homeowners 35-65.

Enter RAT.

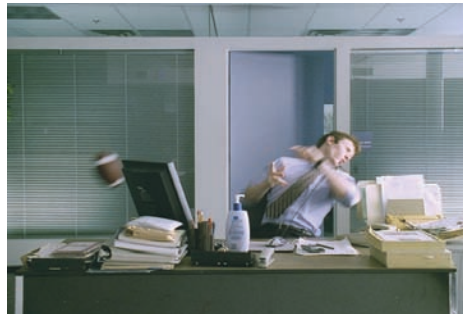
The TV and radio campaign, which centred on the Rat Advertising Trial, showed live rats outfitted in “GOT-JUNK” jackets being released into neighbourhoods. The rats find the junk, the consumers find the rats and GOT-JUNK comes to the rescue.

The campaign launched in February. Its results have been spectacular – including the opening of an additional 60 franchises. And creatively, the work has also been lauded. It was recognized at Cannes and in the *Communication Arts Annual* as well as being featured on U.S. network TBS’s *World’s Funniest Commercials*.



The rats find the junk, the consumers find the rats and GOT-JUNK comes to the rescue

**aoY GOLD
RETHINK®**



Rethink went back to basics with a campaign that lampooned all things metro. TV spots parodied men on the verge of becoming metrosexual

BC LIONS

With no star quarterback, failing to qualify for the Grey Cup, the return of the NHL and flat season ticket orders, the 2006 season was shaping up to be a challenge for the BC Lions football team.

Research found that the team's core fans were mainly blue collar, suburban men 25-45 who considered football a primal experience that allowed guys to be guys. These men were in sharp contrast to the metrosexual influence that had become almost the norm. In fact, that phenomenon elicited a strong backlash from this target.

So Rethink went back to basics with a campaign that lampooned all things metro. TV spots parodied men on the verge of becoming metrosexual. In one, a man perusing the scented candle aisle was suddenly hit in the head with a football followed by the primal cry: "You need some football!" In print, the same strategy was used, but this time to question the manliness of competing teams and their fans – so, for example, the "official body glitter" of the Edmonton Eskimos. Newspaper and transit shelter ads coincided with particular games throughout the season. The campaign ran from May to the end of October.

So far so good. At press time, corporate sponsorships were up 30% from 2005.

AGENCY OF THE YEAR



COAST CAPITAL SAVINGS

Awareness of Coast Capital Savings' free chequing account was reasonably high, but many consumers (both members and non-members) thought the service was either a time-limited promotion or had strings attached. Rethink's challenge was to convince skeptical customers that the product was the real deal. Simply repeating its attributes would not be enough, so the agency opted to play up the credit union's reputation for honesty and irreverence.

The first element of the campaign was a TV spot featuring a customer grilling a CCS teller about the perceived loopholes in the product. In the end, to make the point that "It's all free at Coast Capital," the customers ran away with everything not bolted down in the branch.

Next was a revamp of the website, which was redesigned to mirror the credit union's just-launched "open" branch concept, a move away from the velvet ropes and lineups found in most banks in favour of a circular design. In the centre is a "greeter" who meets each customer and then directs them to the appropriate person. Similarly on the website's opening page is an "online greeter" named Julie who answers questions, gives a brief explanation of the product, then directs the user to more detailed information.

The TV spot doubled the proven recall for any other Coast Capital TV execution, helping push brand awareness to 89%, a 27% jump over 2003 when the first CCS spot was broadcast. The website was also a hit, attracting 61% more visits than the old site as well as generating strong PR.



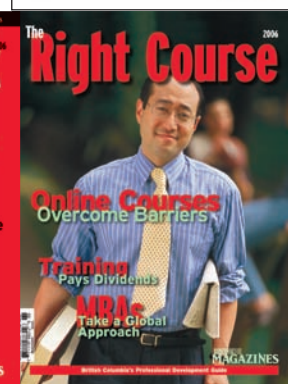
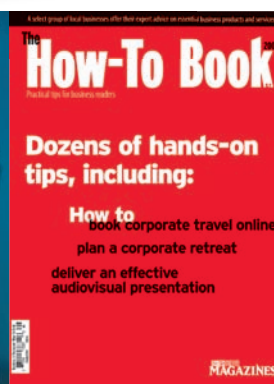
FUTURE SHOP

Future Shop's core audience is the HTI, or the High Tech Innovator. He's an urban male who continually dreams of his next high-tech purchase. Unfortunately, his wallet isn't often in agreement, so price is a deciding factor. Research also showed that the target had an off-kilter funny bone and was drawn to shows like *Family Guy*.

The agency therefore created a campaign that aimed to unite this quirky sensibility and the brand's "Get it for less guarantee," which promises that the chain will beat any competitor's price by 10%. The result was a series of spots, in English and French, featuring the impossibly keen Future Shop associate. In one spot, over-eager associates create their own in-store ad, seemingly inspired by '80s pop band, Devo.

And to deal with the chain's constant weekly sales events, Rethink created a recyclable ad, "Overdub," which was used for six different sales events over eight weeks. In it, a consumer talked to an associate, with the name of the sale – from Father's Day to the Big Screen TV – humorously dubbed over the associate's voice.

Sales and tracking have both shown impressive jumps since the campaign launched.



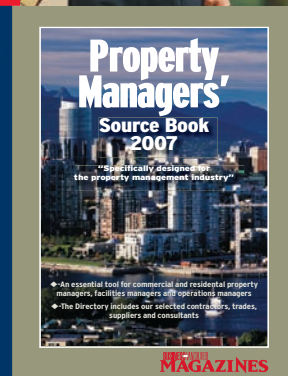
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The Dominator



Silver: If it's awards season, expect to see DDB

◀ **By Patti Summerfield** ▶

In the nine years since Palmer Jarvis, then a small but creative powerhouse, merged with brawny international network, DDB Worldwide, it has managed to do what many thought impossible – successfully integrate two diverse agency cultures while maintaining, if not improving, its creative game.

In fact, over the past few years, chairman/CEO Frank Palmer's Vancouver-based gem has consistently found itself somewhere in the top five of *strategy's* Agency of the Year competition, so this year's silver showing should come as little surprise.

Most impressive, beyond generating the bells and whistles expected of a major agency – and some major hardware over the years – it has managed to retain the flexibility, responsiveness, and family feeling of a small shop.

Robin Smith, executive director of the BC Dairy Foundation, says the agency seems to know what's going on with its client's business every second of the day. "What always fascinates me is that even though its CEO is a very busy man running all over the country looking after national issues – there isn't one thing that happens with our account he doesn't know about almost before I do."

And what of all those black-clad types called creatives? Since they've won so many awards,

they really must be a prickly bunch of prima donnas, right?

"They're very inclusive," says Liz Gurszky, director of communications and market development for BC Dairy. "We work together right from the get-go – everything from the strategy to the development of the creative and at different levels of production. Even to sharing ideas with them – often to their horror I'm sure – but they say, 'You never know where the ideas are going to come from.'"

Client after client points out that DDB isn't fixated on television commercials as a means to winning creative awards. Reportedly every communications solution involves a fully integrated multi-channel plan, and in the case of one client – the Canadian Tourism Commission – the agency really didn't use much media in a traditional sense at all. The campaign, featured on page 40, got techie – and creatively so – reaching out to the target using the media it relates to: USB keys, MP3s, wild postings and even bar coasters.

"As with most shops today, we're working with cross disciplines," offers president of DDB Toronto David Leonard, adding that the agency is moving away from TV as the go-to solution. "[It's] a liberating time for the people who get it."

Even one of the country's most successful

CPG companies has been wowed by the DDB touch. "It was a complete collaborative effort, a classic partnership. There were bumps in the road but [there was] an acknowledgement on all of our parts when we started this journey that we were going to develop creative that was equal to the quality of the product we were bringing to market," says Mark Olney, VP/GM of Unilever Canada. An expletive-laden campaign was the result (see page 41) with Knorr now driving growth in a declining category. (Soon thereafter, the CPG co awarded the entire Lipton brand to the agency.)

And, it seems, the agency's growth is not limited to just the traditional ad agency. "We seeing tremendous growth in almost every division," says Leonard, which also includes digital shop Tribal DDB, direct marketing agency Rapp Collins and design firm Karacters.

For the agency, yes, results are central, but don't be fooled: DDB likes bling. In recent months, it has taken home five Lotus Awards; dominated the Canadian Newspaper Association's Extra Awards, taking home about 25% of the hardware; made a splash at the New York Festival; and even walked away with a United Nations Award Plaque for its work for B.C. clients. And so, fittingly, we add this deserved silver to its coffers.

aoY SILVER



CLOROX

Brita, well known for its pitcher water filtration systems, has a lesser-known product, the Brita Faucet Mount filtration system that was significantly underdeveloped in Canada. To connect with satisfied tap water drinkers, and create a need for filtered water, DDB motivated them to question their drinking choices with the fact that toilet water, the water used to mop floors and water the lawn all come from the same source as the water we drink.

Under the campaign idea "You deserve better," a distinct line was drawn between utilitarian water and drinking water. The national TV spot called "Glass" showed a glass of water emptying as viewers listened to a toilet flush; then the glass refilled as the toilet refilled. The copy line was: "Tap and toilet water come from the same source. Don't you deserve better?" Print advertising and a campaign micro site, www.youdeservebetter.ca supported the agency's efforts.

The campaign resonated from the start with an immediate lift in sales of +152% at major retailers. By the first two weeks of September, sales were +149% vs. the pre-advertising period. Of note as well is the average visit length on the campaign microsite of 4:33 minutes – almost unprecedented for this kind of product.

Under the campaign idea "You deserve better," a distinct line was drawn between utilitarian water and drinking water

CANADIAN TOURISM COMMISSION

As a travel destination, Canada had fallen off the radar for most Americans.

To show the target (18-34s living in Chicago) what a trip to Canada would be like through the eyes of their peers, a young couple was sent to Toronto, Ottawa and Montreal to document their experiences. The images and video were loaded onto 1,000 USB keys along with MP3s of Canadian indie bands, a travel itinerary and video messages from friends. The USB keys were dropped in selected Chicago neighbourhoods. No branding

was used but links embedded in the MP3s took the viewer to www.unknowncanada.com. Murmur boards – intriguing images for subway cards, TSAs, wild postings, bar coasters and urban weeklies – were created and contained only a toll-free number where an entertaining story about the image, as told first-hand by the person who experienced this uniquely Canadian moment, was heard.

As a new media vehicle, tracking response to the keys was critical to measure success.

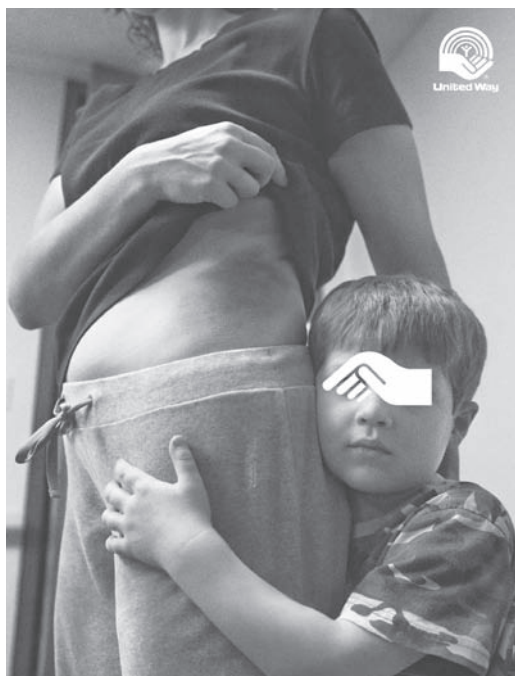
As it turned out, the USB drop far exceeded industry standards for any medium of its kind. While norms for online banner click-throughs are .15-.25% and for direct mail 5%,

DDB achieved 25.33% unique viewings with an average viewing time of 4.5 minutes.

As a testament to the campaign's success, *Contagious*, a magazine which covers revolutionary marketing strategies, featured an extensive piece on the campaign in its fall issue. The CTC plans to roll it out to the U.K., France and Germany for 2007.



AGENCY
OF THE YEAR



UNITED WAY OF THE LOWER MAINLAND

Imagine trying to get ahead in a category in which there are over 80,000 competitors. That's the number of registered charities in Canada, most of them fighting for public donations. To punch through the charity clutter and be better understood for all the good that it actually does, the United Way integrated the "helping hand" element from its logo into the creative work. The hand shielded, protected or even saved people, showing potential donors exactly how the United Way was working to help their community. DDB chose to focus on tangible issues such as isolation, child safety and hunger. The campaign used provocative imagery expressed in posters, newspapers, magazine, TV and internal communications.

The UWLM 2005 campaign exceeded the fundraising objective of \$21.2 million to reach \$22.4 million – the most ever raised in the history of the organization. And the agency's creative has also been lauded with a Bronze World Medal from the New York Festivals International Advertising Awards.

KNORR FROZEN ENTREES

Unilever's launch of Knorr Frozen Entrées would be one of its biggest – and possibly riskiest – for 2006. It was the brand's first foray into frozen food and with a product 50% more expensive than its closest competitor, ads needed to overcome sticker shock, communicate product superiority and show skeptical consumers they didn't have to sacrifice taste for the convenience of frozen. DDB needed to shake up the category and remove the stigma from frozen foods.

The resulting insight was simple: Frozen doesn't have to be a bad word.

In the TV spot, the word frozen was bleeped out and a sweet-sounding voice-over delivered over tantalizing food images promised that Knorr frozen entrees were “unlike any f@%#*n dinner you’ve ever tried,” ending with the tagline: “Frozen doesn’t have to be a bad word.”

A unique direct mail piece was created with temperature sensitive inks so the phrase “F - - - N delicious” changed to “Frozen meals can be this delicious” when it was placed in the freezer. And an e-mail campaign delivered the message along with a high-value coupon.

The fall-out? Some serious f@%#*n results. After only two weeks on air, the spot surpassed Unilever's one-year aided awareness target

The fall-out? Some serious f@%#*n results.

After only two weeks on air, the spot surpassed Unilever's one-year aided awareness target. Sales were strong and immediate: Knorr is now driving growth in a declining category. According to August numbers from ACNielsen within the frozen main meals category, Knorr Frozen SKUs already rank among the top 20 products. PR was also strong, including coverage in the *National Post* and a full-page feature in the *New York Post*.

Make room in your freezer. It's time to try a frozen dinner like you've never tasted.

We know what you're thinking, "Great, another frozen dinner." But put aside any preconceived notions you have about frozen meals, and let us show you why our frozen entrées are different.

For starters, we didn't set out to make a frozen dinner. We set out to make sumptuous meals like Shrimp, Asparagus & Penne and Grilled Chicken Alfredo that just happen to be frozen.

Next, we revolutionized how one makes a frozen meal. Like folding our fettuccine and linguine noodles into nest shapes before they're frozen, to help prevent them from breaking. Or using premium cheeses – a fresh concept in frozen dinners. And deglazing sautéed garlic with white wine – a technique normally reserved for finer restaurants, not the frozen food aisle.

The result? A frozen dinner like you've never tasted.

Use the attached coupon towards a Knorr® Frozen Entrée of your choice. You'll find all five in the freezer aisle, but you'd never guess that's where they came from.

One taste and you'll see. Frozen doesn't have to be a bad word.

Try one today!

AGENCY OF THE YEAR



SILVER



Canada



BC DAIRY FOUNDATION

The challenge: Rejuvenate teens' waning interest in milk and make it a beverage of choice. DDB's insight: When teens turn 16, milk is no longer part of their social world.

The creative took the idea of "making good choices" and connected it to survival with humorous scenarios showing the demise of animated cavemen who made the wrong beverage decisions. The message was conveyed using multiple touchpoints: TV and cinema; posters and postcards in restaurants, fitness centres, campuses and high schools; floor decals in-store, and an interactive website.

Seems milk is good. Research and sales data confirmed increases among teens in awareness, consumption and the demo's social acceptance of drinking milk. And attitudinal success was supported with business results – there was a 3% increase in milk sales between May 2005 and May 2006 in B.C. The campaign also had a residual effect on chocolate and other flavoured milks increasing consumption by 9% during the same period.

The challenge: Rejuvenate teens' waning interest in milk and make it a beverage of choice



CONGRATULATIONS
ON MAKING THE SHORTLIST
FOR strategy
agency
of the year.

You are the apple of our eye



WRIGLEY

You guys rock!



Congratulations TAXI on your nomination
for agency of the year.





THANKS FOR GETTING US TO ALL THE RIGHT PLACES

Congratulations to our partners at DDB Canada on your nomination for Strategy Magazine's Agency of the Year Award.



The Return of Roche



After a trying few years, the creative powerhouse is back with Bronze

Geoffrey Roche must excel in chaos. Back in 1998, when Lowe Roche was known as Roche Macaulay, the agency managed to rack up its third Agency of the Year title – a record at the time – in spite of mass client and staff defection following the merger with Lowe Worldwide.

The past 12 months have been similarly turbulent for the founder/CCO of the Toronto-based agency: President/CEO Brett Marchand left the agency after three years in October 2005 to join Cossette Communication-Marketing; early in the new year, the agency lost the coveted Virgin Mobile account; and a few months later, in August, Capital One, for which it had done such memorable work, also parted ways.

But as has been its curious pattern, amid all the upheaval, the agency has produced some of its best work. And this year, securing Bronze in our AOY competition is further proof of the industry rumblings: Roche is back.

"It's about the best time in seven years for the agency," Roche himself admits. He points to a recent coup, the hire of Scot Keith just last month, as GM – he was previously group account director at DDB and former boss Frank Palmer's pick as "Generation Next" in our September issue – as a highlight. (Todd Stanley, who replaced Marchand as president

◀ By Natalia Williams ▶

has left for personal reasons.) As well, new client wins include Nokia and the *Toronto Star*, says Roche, and a handful of other pitches are also in the works. He also raves about the work that Christina Yu, who joined as VP/CD in 2005 and many tout as one of the hottest young talents in the industry, has produced for the shop since her arrival. "Christina is just stunning," Roche says. "She's done such great work over the past year. She really has, I would argue, put the agency back on the map creatively."

Coincidentally – or not – the five campaigns submitted in this year's competition all received the Yu touch. They include creative for beer brand Stella Artois, Capital One's "Hands in Your Pocket," the Toronto Zoo's "Jealous Animals," o.b.'s "mighty.small" and Mackenzie Financial's "Burn Rate." It's a mixed bag of work that married smart media with creative executions, noted one AOY judge – and that not only broke through and had impressive results, but generated plenty of additional momentum with the PR that followed. It's a result of the close working relationship between Yu, VP strategic planning Janet McNally and Joy Sanguedolce, connection planner, who was hired in September 2005, says Roche.

Despite what may be occurring within the agency, clients credit Roche with ensuring a level of consistency – and never compromising on the creative – no matter what the budget. "Lowe is a great partner," says Shanna Young, executive director of the Toronto Zoo's marketing and communications division, which has been a client for five years. She says the agency truly understands the needs, and budget challenges of the zoo, but still manages to create work that works.

"When Lowe Roche presented it, we just instantly loved it," she says of the "Jealous Animals" campaign, which was driven by PR and online tactics, and generated a 7% increase in attendance over last year, despite a rainier-than-average fall and not having a visiting attraction (see page 47). "They understand that our budget is tight, but they're always trying to find ways to maximize the meager dollars we have to spend."

John Dale, EVP marketing, of Mackenzie Financial, which has been with the agency for five years, says that despite inevitable turnover, Roche has a knack for maintaining a sense of consistency. "What I like best in the relationship, and I think it is a strength in Roche, is continuity in senior and creative talent," he says.

That, and some killer survival instincts.

BRONZE



LOWE ROCHE



CAPITAL ONE

Since 1997, Capital One had built a sizable Canadian customer base, mainly using direct mail and telemarketing to promote its low-interest, customer-centric credit cards. However, research showed that while Canadians were familiar with the name, few had any Capital One brand associations. To continue to build its business, the company needed to build its brand.

Lowe Roche's key insight came from the dominance of the big five Canadian banks and the fact that otherwise savvy consumers had grown accustomed to accepting exceedingly high credit card interest rates. The result was the "Hands in your pocket" TV campaign, a series of several funny ads highlighting how perverse fees are, symbolized by a "banker" with his hand in a consumer's pocket whether he's working out, dancing or dining.

While results are confidential, there has been a substantial increase in the number of people applying for and using the Capital One credit card since the spots launched. Another telling sign of the campaign's success – it was spoofed on CBC's *Royal Canadian Air Farce* and by comedian Rick Mercer whose version was called "Knee in my package."

AGENCY OF THE YEAR



O.B.

Canadian women weren't familiar with o.b. tampons. And if they were, they questioned whether, given its small size, the product would provide enough protection. Moreover, research had shown they preferred having an applicator – and o.b. was a tampon without one.

Lowe Roche needed to give women a reason to buy the brand. The strategy lay in promoting its small size, underscoring that small is discreet and unthreatening; a real point of difference.

the agency created a multi-touchpoint campaign celebrating the brand's small size driven by the tagline: "mighty.small"

The agency created a multi-touchpoint campaign celebrating the brand's small size driven by the tagline: "mighty.small."

A supplement entitled: "The book of mighty.small," was glued into women's magazines throughout the country. The copy spoke to the power of small things, like little words or simple acts, and featured an o.b. tampon, actual size.



It was supported by other "small" media: small space print ads; a microsite that brought the "mighty.small" manifesto to life with stories of small things that can make a difference; small demos of how well this little tampon protects and the opportunity to try o.b.

Lowe also designed a small and fashionable plastic carrying case for o.b., perfect to fit in "even the tiniest purse" and featured it as a fashion accessory in magazine advertorials.

By early October, the campaign, which launched in September, had resulted in 10,000 requests for samples from the microsite.

AGENCY OF THE YEAR

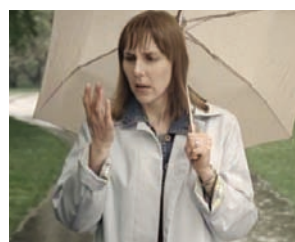


STELLA ARTOIS

Low Roche continues to create multi-touchpoint work both domestically and abroad for Stella Artois. This year's iteration included the "Masterwork" spot (which won a Bessie), an outdoor campaign as well as print work to promote the Stella "Gold Standard" establishments, bars where the brand's nine-step pouring ritual is practiced.

Most recently, the agency designed, built and unveiled the Stella Artois "Trap" in Toronto. A 15-ft.-high guerrilla installation, the moving trap made of wood and metal was engineered to "protect" a chalice of Stella Artois. It is slated to travel to both New York and London. In Canada, the installation is supported by teaser print, coasters, chalk art, and the website unravelthetrap.com.

The agency's efforts are paying off as sales of Stella Artois continue to grow. Most recent figures have the brand trending at a 20% increase for the year.



TORONTO ZOO

Low Roche's campaign for the Toronto Zoo had to break through the summer activities clutter as well as lure families away from amusement parks. But the zoo's non-profit budget meant they needed to effectively trigger buzz in the Greater Toronto Area, and unlike in previous years, there was no new visiting attraction.

Following research, the agency learned that people think ordinary animals are not as exciting as zoo animals. The campaign would therefore centre on the jealousy everyday animals like squirrels, cats and pigeons felt towards their more exotic counterparts.

The resulting work was multiplatform, including a 30-second TV spot, print, cinema and a microsite showing jealous animals in action. To bring the campaign to life, the agency staged a pigeon protest, complete with media kits from disgruntled pigeons, which included a pigeon manifesto, footage of the protest and comments from the CEO of the zoo. A blog was also created with footage from the protest and the spot. Hotmail and YouTube were also used to interact with their younger target.

It worked. The buzz created around the city was impressive and included a full-page cover story in the *National Post*. Online, there were 100,000 hits to jealousanimals.com. Best of all, attendance at the zoo was up over 7% versus summer 2005, which made for another record year.



MACKENZIE INVESTMENTS

Most Canadians struggle to find money to invest. But if they spent more wisely on everyday purchases, both big and small, they'd be surprised to find that the money was actually there. At least that's what the research Low Roche conducted suggested. But how to bring that message home?

Launched in the heart of RRSP season with full-page newspaper, magazine, OOH, online, DM and PR, the agency's campaign pushed the central idea that by making wise spending choices today and investing the difference, Canadians could benefit in their retirement.

Provocative print ads asked, for example: "Can you afford to keep your husband?" with the answer: "Sure, he's a nice guy. Good with the kids. Snappy dresser. But like all men, he has a weakness: expensive, shiny toys." The ad went on to explain how to curb one's "Burn Rate," i.e. how quickly one spent money.

The message got through. The media pick-up was an impressive 32.9 million impressions. And Mackenzie's mutual fund sales for January to March 2006 saw a 74% increase over the same period in 2005.

*"Congratulations Lowe Roche
for sharing our passion and
on being nominated for
Agency of the Year..."*



*"...and for making
me famous!"*



PURINA®

Your Pet, Our Passion.®

Best of luck! Your Partners at Purina®

AGENCY OF THE YEAR



ao **HONOURABLE
MENTION**

TAXI

CANADIAN TIRE

After seven years, the long-running "Ted and Gloria" campaign was showing signs of fatigue. Taxi's challenge was to develop an approach that worked just as hard on a product-by-product level, but also helped to build the Canadian Tire brand at a higher level.

The resulting campaign uses a device that is an integral part of the customer experience: the aisle sign. From a shopper's point of view they make navigating the store easier. From a communication perspective it is a flexible but unifying platform able to introduce new products and move easily from season to season.

The "Aisle Signs" campaign launched in early spring and has featured products ranging from backyard living, camping equipment and closet organizers to hockey gear and back-to-school supplies.

So far the results have been impressive. Awareness scores for the overall campaign are at 90%. Same-store sales, a key retail measure, are up versus last year. The value of the average transaction has increased and research has shown the campaign is tracking well above norm on enjoyability as well as refreshing the brand's image.

the campaign is tracking well above norm on enjoyability as well as refreshing the brand's image

FRESCA

The soft drink category has some of the world's biggest, most established brands built by decades of support and millions of dollars in investment. Fresca was an outsider, a 35-year-old soft drink that had always been a niche player. Even its most loyal users didn't know how to describe its taste, which is made from a combination of grapefruit and other citrus. This proved to be an ideal strategic springboard to distinguish the brand from its competition.

There were several goals: reinforce current and lapsed users' affection for the brand; increase awareness and trial among non-users; and finally, convince retailers to stock the brand, as historically it had had limited distribution, which made it very difficult to increase its share.

The soft drink category usually relies heavily on TV, but to avoid the big-brand treatment, Taxi chose to lead with a heavy radio buy supported with out-of-home activity. The strategy was to parody brand messages that lack originality by highlighting Fresca's distinctiveness as both a product and a brand with taglines such as "Fresca. The Fresca of soft drinks." The campaign is the beginning of a longer-term effort, but there has already been an increased shelf presence.



MINI

Mini is an iconoclastic brand. While most automotive brands rely on big TV budgets, Mini uses online for long copy, and OOH and guerrilla tactics for emphasis and brand building.

In the past year, a multi-phase campaign leveraged this alternative approach to stretch a limited budget and shift messaging to product substance.

Phase 1 addressed misperceptions arising from the car's small size with The Speed and Safety Scenario Simulator to give users a "virtual driving scenario" where they could experience Mini's features in action.

Phase 2 responded to concerns about Mini's suitability for the Canadian winter with an initiative focused on a dominatrix, a character who personifies control.

Phase 3 showed the breadth of the Mini fleet to highlight the four models while treating them as a group, the Mini Barbershop Quartet, giving each its own song with cheeky lyrics.

Mini is maxi: Year-to-date sales for 2006 are up 10%.



WESTJET

The people of WestJet drive its culture. So Taxi decided that fact would be central to the airline's move to a more national stage.

The result was the "Owners" campaign, which asks: "Why do WestJetters care so much? Because we're also WestJet owners." Through the attitudes and actions portrayed in TV, print, radio and out-of-home, Taxi highlighted WestJetters' commitment to their guests with a dash of quirky humour. The campaign drove high-level image perceptions. Results are also soaring. The campaign has delivered on every tracking measure put in place, including national awareness.

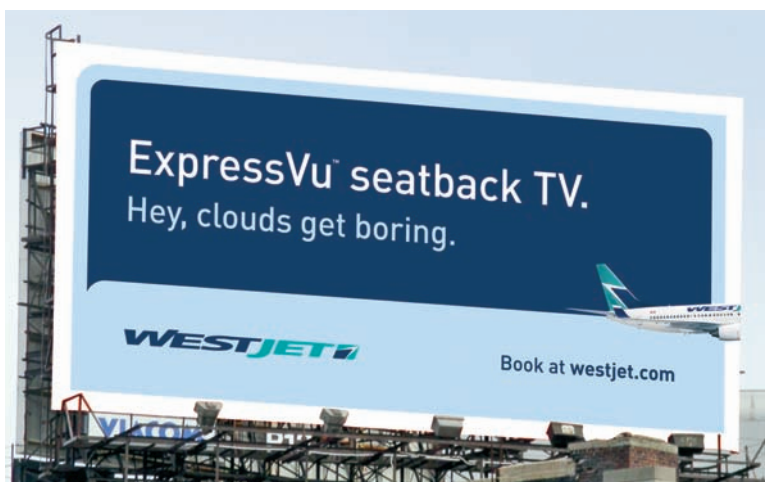


TELUS

With its debut of TV viewing, multiplayer games and music on mobile handsets in the last half of 2005, Telus wanted to introduce Canadians to this new arena of entertainment in anticipation of a major network upgrade in early 2006, which would deliver a powerful viewing and listening experience.

Taxi's campaign for the brand launched with a TV spot that evoked the days when no television set was complete without a set of rabbit ears, using a bevy of rabbits to demonstrate both TV viewing on a mobile handset as well as other new features. The rabbits also appeared in OOH, newspaper, subway and train wraps, large-format video boards and cinema as well as tactical efforts. In-store activities included the sale of Gund stuffed bunnies, with proceeds going to local charities. The campaign continued through to the holiday gift-giving season, promoting the TV/music/multiplayer platform with an eight-page newspaper execution that interwove New Year's wishes with product messaging.

The results of this launch were impressive. Double-digit increases in revenue versus the same period in the previous year were accompanied by record-breaking subscriber additions.



AGENCY OF THE YEAR



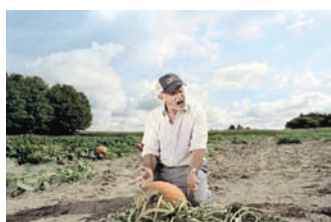
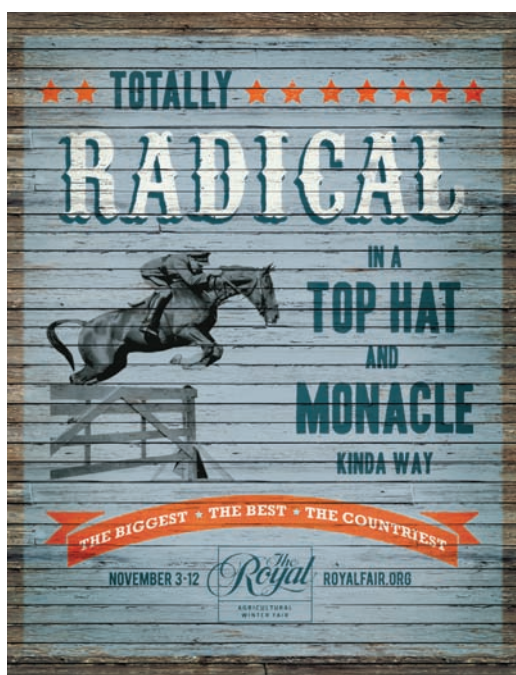
IKEA

Ikea is well-loved in Canada. Areas of strength for the brand were continuing to sell well – like storage, kids' bedrooms and small-space living solutions. But buy a master bedroom suite from Ikea? Or a full kitchen reno? These were foreign concepts, even to devoted customers. With kitchens and bedrooms earmarked as the business priorities for 2006, Zig's task was to change preconceived notions about the brand.

The campaign was based on what people really do in their homes and how they really use their furniture, all delivered with the signature Ikea twinkle. So TV spots feature arguments, house-proud nuts and teen angst. Its twice-a-year sale advert featured a woman "escaping" from a store, to highlight the fact that Ikea's discounted prices make consumers feel like they're stealing. Radio spots celebrated the "Love your home" theme while magazine ads showcased swank kitchens and bedrooms. Newspaper drove home short-term store traffic with promotions and product news. The results? Bedroom and kitchen sales have exceeded targets. Overall store sales have grown double digits, far outpacing the 5%-7% growth the furniture retail industry has posted in Canada for the past two years.

with kitchens and bedrooms earmarked as the business priorities for 2006, Zig's task was to change preconceived notions about the brand

aoz
zig
FINALIST



THE ROYAL AGRICULTURAL WINTER FAIR

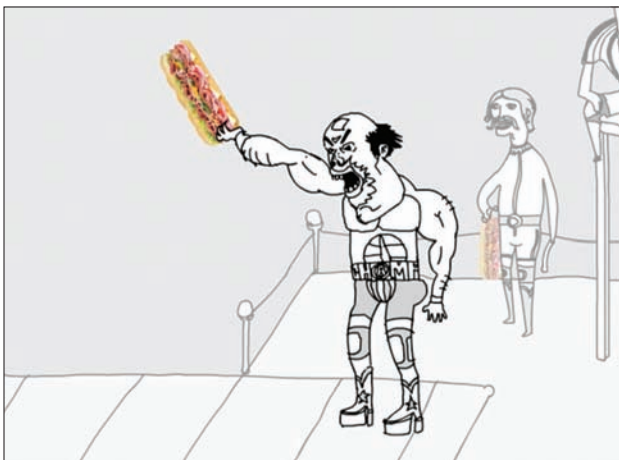
The Royal Agricultural Winter Fair was founded in 1922 to showcase the best of Canadian agriculture, horticulture and equestrian performance. Today the Royal itself faces much competition from other entertainment options, especially during the busy Thanksgiving-to-Christmas period.

To drive general admission ticket sales to families and build on the tradition and pageantry of the Royal, advertising focused on its competitive nature. The campaign – with the tagline "The biggest. The best. The countryest." – centred on radio and television spots using the conventions of extreme sports broadcasts to convey the intensity and excitement of the Royal. On TV, "C'mon Pumpkin," showed a farmer coaching his little pumpkin to greatness at the fair. Wild postings and posters call out the best of the best at the fair, including the SuperDogs, show-jumping horses, rodeo performers and prize-winning cattle.

While it's too soon to tell (the fair opened in November) the client is anticipating strong results: "It's really going to break through. [It] delivers on the relevance, excitement and bigness of The Royal," says Bonnie McTavish, manager, marketing and communications.

FINALIST

AGENCY **OF THE YEAR**

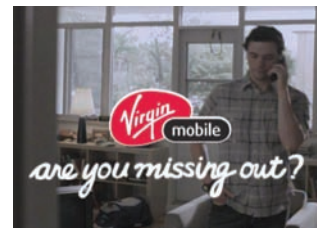
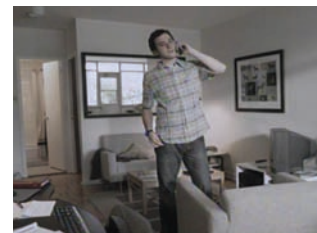


MR. SUB

Mr. Sub had pioneered the submarine sandwich category in Canada but over the past decade, competition had intensified and consumer tastes had changed. The 2005 "More than enough" campaign struck a chord with the twentysomething male target and drove comparative store sales up for the first time in three years. In 2006, the mandate was to solidify the brand's relationship with its target – an audience that hates predictability – by renewing Mr. Sub's connection with pop culture.

The creative answer was animation, an approach that offered something more real and less conventional than slick photography. The television campaign featured the internationally recognized artwork of James Paterson where the flat, detail-less characters exist in an imaginary space with a depthless white background. In-store posters, guerrilla media and collateral rounded out the campaign, staying true to the communication form and the deliciously weird, offbeat brand personality.

Sales are trending upwards since the 2006 campaign launch, despite a 44% decline in support spending, delivering outstanding ROI.



VIRGIN MOBILE

Virgin's previous "The Catch" campaign had established the brand's personality: cheeky and challenging, but focused on a very narrow target. The objective of Zig's first campaign for the brand would therefore be to build awareness of Virgin's positioning as the consumer advocate (not just the brand personality) as well as meet business objectives.

The campaign was built around a simple idea: Get people to question what their current carrier offers and prompt them to change. It began with a new brand identity and extended out to every possible touchpoint, from mass advertising to POP. TV spots humorously depicted what could happen to Canadians when they were not with Virgin Mobile. OOH used bold graphics with strong statements to point out the brand's advantages.

Virgin has now activated more than 250,000 customers, surpassing second-year expectations, and making them the number-two prepaid mobile phone provider in Canada.



success n. 1. a successful result 2. a favourable result 3. the gain.

"The only place success comes before work is in the dictionary."

– Vince Lombardi

Congratulations OSL Marketing, for the hard work that led to your 2006 MAA Worldwide GLOBES award for the "Start Your Day With Goodness with Quaker and Tropicana" campaign.

We don't think it is a coincidence that success follows OSL in the dictionary.

Your friends
at Pepsi-QTG Canada



AGENCY OF THE YEAR

zig



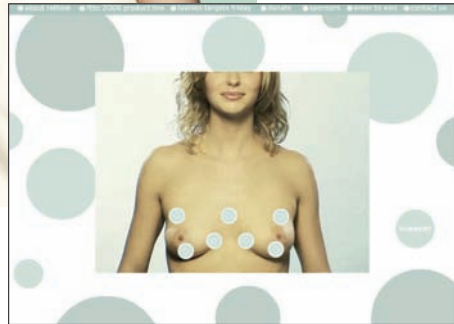
word of mouth and general buzz helped make this year's campaign a success. Most telling: over a million hits a day on the site.

RETHINK BREAST CANCER

Rethink Breast Cancer is a charitable organization whose mandate is to transform young people's attitudes and raise awareness and money for breast cancer research and education. For the past six years, Rethink Breast Cancer sold hip "Fashion Targets Breast Cancer" T-shirts for the cause, but in recent years, sales of the T-shirts had declined dramatically. Zig needed to re-energize the campaign.

In April 2006, teaser posters appeared downtown in Canadian cities showing a woman holding a T-shirt in front of her chest and the words "checkoutmybreasts.com." Newspaper, magazine, washroom posters and banner ads all drove traffic to the website. At checkoutmybreasts.com, the model from the print ads told us where, when and why to pick up a Fashion Targets Breast Cancer T. She then dropped her shirt and took the viewer through a breast examination.

Word of mouth and general buzz helped make this year's campaign a success. Most telling: over a million hits a day on the site.



the work, the work...is WORKING

Congratulations
to BBDO for
being short listed
for agency
of the year



Bayer HealthCare
Consumer Care Division



FINALIST

AGENCY OF THE YEAR

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the key point of difference to communicate: Levitra can get you ready for action in as little as five minutes

LEVITRA

Levitra launched in 2004 but suffered from undifferentiated positioning compared to those other erectile dysfunction (ED) products. Two years later Levitra had only achieved a 7% share of the ED category versus Viagra's 60%, and Cialis at 33%. The challenge was to reach mature, adventurous men aged 45+ with ED who had not sought treatment, while dealing with strong competition and the limitations of mass advertising in the prescription drug category. The key point of difference to communicate: Levitra can get you ready for action in as little as five minutes, compared to Viagra's 10 minutes, and two hours for Cialis.

BBDO's response was the tongue-in-cheek approach that used the nuances and innuendo of the DIY world and a fictional building supply company called the Levitra Concrete Company to sell a material of a "hard and fast" nature to home handymen. Ambient media and viral films posted on the Net drove consumers to a website where the full Levitra story could be told.

The campaign launched recently, so full results are unavailable, but an initial online survey of 200 Canadian men showed promising results: They were amused by the creative approach and felt it de-stigmatized the issue; and 67% said they would ask their doctor about Levitra.

FEDEX

Although FedEx was the acknowledged category leader in both volume and product, competitors were encroaching on that territory by outspending FedEx three to one. BBDO set out to reaffirm FedEx's leadership position as the most reliable shipper. The tactic was to out-manuever competitors, not outspend them.

BBDO's decision to use sophisticated humour to tell the stories of companies who use unreliable shippers came from a simple insight: People who are used to running late set their watches ahead 10 minutes. These companies were so accustomed to late shipments that they set their operations an entire day ahead – so at least in their minds they were never late.

The "Day ahead" concept delivered the "everyday" shipment message in television and long-format viral films posted on a "Day ahead" website. The campaign helped to generate record sales and, from a brand perspective, all core brand equity measures rose while the "Day Ahead" website received thousands of hits – more than 10,000 in the first week alone.



Congratulations



On being voted one of the top agencies in Canada!

Women's Health Team at Janssen-Ortho Inc.

AGENCY OF THE YEAR



JEEP

BBDO Canada has enjoyed a long run of internationally recognized creative work for DaimlerChrysler's Jeep brand. Jeep, in turn, has enjoyed strong sales results, all in an increasingly cluttered, ultra-competitive category.

This past year that tradition continued with a series of print ads that further reinforced the brand's positioning as the most authentic off-road SUV. BBDO's poster and magazine campaign highlights Jeep's spirit of adventure and leadership as well as the exotic, far-flung places the brand can take you.

SNICKERS

Snickers was a brand with strong equity in the hunger satisfaction arena and although it had previously garnered high awareness, more recently had not been living up to its potential. During its 18-month hiatus from communications, competitors Oh Henry! and Mr. Big had gained momentum in the segment.

The creative solution lay in the Snickers brand essence: It is a hefty bar. This, combined with the fact that people get cranky and exhibit poor judgment when they're hungry formed the core of an engaging creative idea: Maybe you're just hungry.

The campaign was launched with guy-relevant, humorous situations depicted in two TV commercials. In one, a guy in jeans and T-shirt thwarted the beheading of a king by saying: "Is this really about Eddie here using all your tax money to build a hot tub or is everyone here just a little down 'cause they're hungry?" The campaign was subsequently rolled out into print, outdoor and guerrilla applications.

After several months in market, the campaign helped to propel Snickers' sales to an increase of 33%.



is this really
about Eddie here
using all your tax
money to build
a hot tub or is
everyone here
just a little down
'cause they're
hungry?

The Cream Always Rises to the Top.

Congratulations BBDO on being **SHORTLISTED** for
Strategy's Agency of the Year.

Your friends at Pepsi-QTG



aoY **FINALIST**

**AGENCY
OF THE YEAR**

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CAMPBELL'S SOUP AT HAND

Campbell's Soup At Hand is tasty, warm and nourishing – everything that is great about soup – in a convenient, microwavable and portable, mess-free format. After a very successful launch, Campbell seized the incremental opportunity to launch new chicken and beef flavours.

The challenge: use the same budget originally allocated to adapt U.S. creative to come up with a better idea to reinforce the portability of the product. The brief was simple: Get busy women who know they don't eat well to continue to discover new Campbell's Soup At Hand flavours by telling them about new soups to enjoy on the go. In short, BBDO wanted to find a quick creative hook

that reinforced the portability of the product.

The creative idea was based on shadow puppets created by hands, a relevant symbol for the product and its portability, forming the shadow-shape of a cow and a chicken. This elegant, simple, inexpensive idea worked well in both print and television and Campbell liked it so much they released BBDO's original Canadian creative and not the U.S. adapt.



CONGRATULATIONS, john st.
THANKS FOR MAKING US LOOK SO GOOD!



FUJIFILM

PRESENTING OUR 13TH ANNUAL
AGENCY OF THE YEAR
LIST IN WHICH
NOBODY WAS JUDGED.
JUST ADMIRERD.

BEST HEADHUNTER:
FRANK PALMER FOR SCOT KEITH

BEST COMMERCIAL CANADA HAS DONE SINCE "THE RANT":
OGILVY'S "EVOLUTION" SPOT FOR DOVE

BEST USE OF JESUS CHRIST AS A SPOKESBOBBLE:
SMITH ROBERTS & CO. FOR THE UNITED CHURCH OF CANADA

BEST CHARITY THAT SUPPORTS THE INDUSTRY,
THAT THE INDUSTRY DOESN'T SUPPORT ENOUGH:
NABS

BEST EXAMPLE OF A MAN DOING A WOMAN'S JOB:
MARTIN BEAUVAIS

BEST VISIONARY OUR INDUSTRY SHOULD GET DOWN ON ITS KNEES AND THANK:
MILES NADAL

MEILLEURE CAMPAGNE DE PUBLICITÉ PAR UNE AGENCE FRANÇAISE:
FAMILIPRIX PAR ALFRED, MONTRÉAL

BEST EXPENSIVE ~~AWARDS SHOW~~ PARTY THAT WAS JUST AN O.K. PARTY:
THE MARKETING AWARDS

BEST RESTAURANT TO RECORD AT:
EGGPLANT MUSIC + SOUND DESIGN

BEST MENTOR SINCE YODA:
ED RONCARELLI



LOWE ROCHE

AGENCY OF THE YEAR



The process

As always, the AOY process began by selecting which agencies would be invited to compete. This was based on a poll of 50 creatives and client marketers from across Canada. From a comprehensive list of agencies and their major campaigns, each person polled was asked which shop stood out on the basis of their work over the last year. Points were earned based on the number of times a particular agency was selected to be on the shortlist. This year the agencies invited to participate were BBDO, Bensimon Byrne, Bos, DDB, Grip, John St., Leo Burnett, Lowe Roche, Rethink, Sid Lee (formerly Diesel), Taxi and Zig.

Each selected agency was asked to submit five advertising campaigns representing work executed for five different clients over the previous 12 months. The agencies were advised that the judges would

consider their ability to work across different product categories and across different media.

Next, we chose the judges: five marketing execs, four agency creatives and, for the first time, one media type. These were divided into two separate panels: a creative panel of agency execs and a strategic panel of client marketers. Working in isolation, judges gave each agency's submission an overall score of zero to 10 based on strategic insight and the ability to execute creatively as well as its versatility in terms of the agency's ability to work in different product categories and in different media.

The cumulative scores from both the creative and strategic judges were then totalled and averaged, with equal weighting. The agency with the highest final score was the winner.

congratulations

- Relevant to the times
- Creative excellence
- High performance

Our newspapers understand what it takes to be a top performer. Black Press has more readers in the majority of markets we serve in BC. We cover what matters and invest in delivering over 90 award-winning newspapers. Your returns can be substantial when you connect with our readers. For ideas, print campaigns or precise distribution of your flyers, "connect" with Black Press.

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The scores

Here are the judges' totalled scores that crowned the Agency of the Year.

Creative Scores

DDB	7.42
Rethink	7.25
BBDO	7.03
Zig	7.03
Lowe Roche	6.91
Taxi	6.87
John St.	6.02
Leo Burnett	5.44
Sid Lee (ex Diesel)	5
Bos	4.92
Bensimon Byrne	4.92
Grip	4.59

Strategic Scores

Bos	8.14
Rethink	7.93
Taxi	7.89
Lowe Roche	7.87
John St.	7.86
Bensimon Byrne	7.76
Leo Burnett	7.63
Zig	7.62
DDB	7.59
Grip	7.42
Sid Lee (ex Diesel)	7.39
BBDO	7.35

Overall Scores

Rethink	7.59
DDB	7.5
Lowe Roche	7.39
Taxi	7.38
Zig	7.32
BBDO	7.19
John St.	6.94
Bos	6.59
Leo Burnett	6.54
Bensimon Byrne	6.28
Sid Lee (ex Diesel)	6.2
Grip	6

When Is A Lowe A High?

**And the correct answer is when Lowe
Roche is nominated for Agency Of
The Year. Congratulations.**

AGENCY OF THE YEAR

▼ BBDO



▼ LEO BURNETT



▼ SID LEE (EX DIESEL)



JOHN ST. ►



▲ BOS TORONTO



▲ BOS MONTREAL

AOY shortlist



▼ BENSIMON BYRNE



▼ TAXI



▲ GRIP



◀ ZIG

AGENCY OF THE YEAR



JUDGES • CREATIVE PANEL

Cynthia Fleming EVP, Carat Canada Toronto

It's been over 20 years since Cynthia Fleming came on the media scene. She cut her teeth at JWT Direct in 1982, moving up to associate media director by age 25. She shifted to Media Buying Services, now The Media Company, in 1986 for a short stint before moving on to Chiat\Day in 1988. In 1996, Fleming was asked to head up Media Experts' Toronto office. She's been EVP at Carat since 2004.



Shawn King partner/VP/CD Extreme Group Dartmouth, N.S.

Shawn King has been in advertising for 16 years. He has judged numerous award shows and won awards regionally, nationally and internationally including the Ice Awards, Cannes, Bessies, One Show, Applied Arts and London International. King joined Extreme Group in 2002 as a senior AD. Prior to that he was a senior AD at MT&L in Halifax, and previous to that an AD at the Bristol Group.

Brett Marchand SVP/MD Cossette Communication- Marketing, Toronto

Brett Marchand joined Cossette in 2005 as SVP/MD. Previously, he was president/CEO of Lowe Roche. He has also enjoyed a career client side, most notably as VP, marketing on Molson Canadian, where he oversaw the team that developed the now famous "I Am Canadian" campaign. "The Rant" won numerous awards, including a Cannes Lion. Marchand also spent several years with the Campbell Soup Company in brand marketing and advertising. He began his career at P&G.



Gaëtan Namouric CD, bleublancrouge, Montreal

Gaëtan Namouric began his marketing career in France in media planning at Eurasset at age 19. Four years later, he moved to the creative side. In 2000, he arrived in Quebec, worked in web strategy for a year, then freelanced at Bos then Taxi Montreal on some of its key accounts, including Mini, Viagra, Telus and Nike before joining Bleublancrouge in 2004 as CD. His work has won Cannes Lions and Cassies. He has served on the jury of the Publicité Club de Montréal and was president of the CREA jury last year.

Andrea Southcott president TBWA\Vancouver

After 20 years in advertising, Andrea Southcott still has a passion for branding, which she injects into her role as president, a position she's held since 2001. She started her career with IBM in sales, eventually joining Grey Vancouver as director of strategic planning. In 1992 she signed on with Scali McCabe Sloves, now TBWA\Vancouver. Active in the broader community, she sits on the Board of Governors of B.C.'s Children's Hospital and on the Faculty Advisory Board for the Sauder School of Business at UBC, among other posts.



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AGENCY OF THE YEAR



JUDGES • STRATEGIC PANEL



Jeff Cooper
director, marketing
communications
Adidas, Toronto

Jeff Cooper has amassed 18 years of marketing experience with a concentration on sports and events. Today, he oversees all marketing programs for Adidas Canada. Previously, Cooper was with Insight Sports and Entertainment, Cossette Communications, Molson Sports and Entertainment and MacLaren Momentum. He was also president/owner of Hollis Communications, a sports and entertainment marketing firm which he ran for over seven years.

Jeff Jackett
marketing manager
Gatorade
Pepsi-QTG Canada
Toronto

For the past three years, Jeff Jackett has worked on marketing campaigns with every major professional sports league and their Canadian teams, as well as a number of great Canadian athletes. He began his career with nine years at Unilever, most notably on the Sunlight Laundry business. In 2001, Jackett traded soapsuds for beer suds when he moved to The Beer Store, where he was tasked to redefine and help launch a new retail brand.



Laurel Lindsay
VP, consumer
marketing
Toronto Blue Jays
Toronto

Laurel Lindsay started her career in sports communications managing programs and events for the National Hockey League Players Association in 1993. In 1996, she joined the CFL's Toronto Argonauts overseeing game entertainment and community relations. Later that year, Lindsay moved to the Blue Jays' marketing department where she enjoyed increasing responsibility – including aiding the creation of the Jays Care Foundation – before becoming VP, consumer marketing in 2004.

Susan McVey
VP, marketing
planning
TD Bank
Toronto

Susan McVey joined TD Bank's financial marketing group just over a year ago to lead the marketing activities on the wealth business, including TD Waterhouse. Prior to TD, she spent six years at CIBC where she eventually headed the marketing strategy, planning and brand management for the bank. She also spent eight years on the ad side at BBDO, TBWA\Chiat\Day and Y&R working on such accounts as Bell, Apple, Microsoft, TD, and AT&T.



Dean Tesser
director, sales
& marketing
Kia Canada
Toronto

Since joining Kia earlier this year, Dean Tesser has been responsible for driving the automotive brand's tactical and strategic sales and marketing efforts. Previous to that, he spent 24 years at Ford Canada, most recently as director, marketing communications, providing strategic leadership for positioning, mass advertising, sponsorships, research, promotions, customer relationship management and e-business for the automotive giant.

The youth, staff and board at Covenant House
congratulate TAXI on its nomination
for Strategy's 2006 Agency of the Year!



CONGRATULATIONS!

TAXI



The best of 2006

PEER REVIEW: With a new order atop, new names have also been ushered onto the hot list. We contacted creatives from across the country for their personal picks of the coups of the past 12 months and agencies to watch in the ones to follow.

Which agency has shown the most improvement in creative work?

Fittingly, our Bronze winner **Lowe Roche** received the most nods. Other notable mentions included **Dentsu** and **Doug Agency**. And from our pundits to the east, the majority of the nods went to Montreal-based **Blueblancrouge** from the agency's peers in the province.



I think **Lowe Roche**'s work for Stella Artois, for Capital One, and for the Toronto Star are proof that Lowe Roche is moving forward thanks to the combination of Christina Yu and Geoff.
Andy Macaulay, Zig, Toronto



Blueblancrouge has reinvented itself by recruiting people who strive for new ideas. To create great campaigns, you need strong strategic planners combined with clever creative. They have Benoit Chapellier (VP strategic planning) and Gaëtan Namouric (CD) who work hand in hand. And they have a strong breed of senior partners led by Sébastien Fauré (president). They took an agency that was an old dinosaur and gave birth to something fresh and new. [And their campaign for *The Gazette*, for example] even made a French Quebecer like me buy an English newspaper!
Nicolas Massey, partner/CD, Amen, Montreal



"**Dentsu**'s Lexus 'Moments' ad is one of the best car ads to come out of this country this year."
Judy John, managing partner/CCO, Leo Burnett Canada, Toronto



"In particular in radio, **Doug Agency** did really well this year. Their Clarica stuff has always been consistent; and this year [I noticed] its Grolsch and Rene's Gourmet. It seems to me the work is better than it has been and better than what a lot of other places are doing."
Donna McCarthy, CD, Dory Advertising, St. John's

Which agency has hired the best talent?

Hands down, **BBDO**. Despite losing Martin Beauvais to Zig and Martin Rivard and Nicolas Quintal to Rethink, BBDO bounced back with the hire of Peter Ignazi and Carlos Moreno, best known for their work with the award-winning Bud Light Institute – capping a BBDO hiring spree, which according to those in the industry, trumped them all.



"They've made some amazing hires in the past year. With most recent additions like Ignazi and Moreno, Adam Bailey, Andrew Hart (from Ogilvy & Mather) and Andy McKay (from AMV/BBDO) from the U.K., **BBDO** has bolstered an already stellar creative department. I expected it to parlay into great work and that's what I'm seeing now. Their newest work for Campbell's, Pepsi and Jeep is quickly making the rounds on adblogs and sites around the world. It's only a matter of time before that international notoriety translates into awards."
Craig Redmond, VP/CD, Grey Northwest, Vancouver

AGENCY OF THE YEAR

Which agency has the most diverse body of work?

Taxi was the clear winner. Bigwigs **Cossette** and **BBDO** also got kudos.



"I love the diversity of **Taxi**'s work. They don't have an agency 'style' except maybe that it's all smart. And while TV is still a dominant channel for their work, I love the surprising and arresting work they do in other media like putting a Mini in a cage with a sign, 'Please don't feed the Mini' or the recent viral campaign they did for the

Reversa skin care line. The productivity of the women at our office has dropped since that thing started making the rounds."

Arthur Fleischmann, president/CEO, John St., Toronto



Which agency would you most like to work for?



Rethink. Overwhelmingly. When you're hot, you're hot.

"I think **Rethink** has done an outstanding job at balancing smaller local clients with larger national ones without compromising their creative integrity along the way. And you gotta admire any agency that refuses to test creative concepts."

Gary Watson, co-CD, Bos, Toronto

Thanks DDB for making us look good

BC Hydro congratulates DDB Canada for being nominated as Agency of the Year.





HALL OF FAME

1990

Gold McKim Advertising
Silver Cossette
 Communication-Marketing
Bronze Baker Lovick Advertising

1991

Gold Chiat/Day/Mojo
Silver Baker Lovick:BBDO
Bronze MacLaren:Lintas

1992

Gold Chiat/Day
Silver Ogilvy & Mather
Bronze MacLaren:Lintas

1993

Gold Geoffrey B. Roche
 & Partners Advertising
Silver McKim Baker Lovick/BBDO
 Silver: Taxi
Bronze BCP

1994

Gold MacLaren:Lintas
Silver BBDO Canada
Bronze Geoffrey B. Roche & Partners
 Advertising

1995

Gold MacLaren McCann
Silver BBDO Canada
Bronze Leo Burnett

1996

Gold Leo Burnett
Silver Palmer Jarvis Communications
Bronze BBDO Canada

1997

Gold Roche Macaulay
 & Partners Advertising
Silver Palmer Jarvis Communications
Bronze Leo Burnett

1998

Gold Roche Macaulay
 & Partners Advertising
Silver BBDO Canada
Bronze Palmer Jarvis DDB

1999

Gold Palmer Jarvis DDB
Silver Ammirati Puris Lintas
Bronze Young & Rubicam

2000

Gold Palmer Jarvis DDB
Silver Taxi
Bronze MacLaren McCann

2001

Gold Palmer Jarvis DDB
Silver Ammirati Puris
Bronze Taxi

2002

Gold Taxi
Silver Bensimon-Byrne
Bronze Zig

2003

Gold Taxi
Silver Palmer Jarvis DDB
Bronze Downtown Partners DDB

2004

Gold Taxi
Silver Zig
Bronze DDB

2005

Gold Taxi
Silver Rethink
Bronze BBDO Canada

Famous 24's...

- May 24 Weekend
- 24's Kiefer Sutherland
- Nascar #24 Jeff Gordon
- 24 Beer in a Case
- Vancouver 24 hours

- Bling Bling: 24 Carat Gold
- 24 Sussex Drive
- Toronto 24 hours
- 24 heures Montréal



TORONTO



MONTREAL



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Ottawa 24 hours; Ottawa Gatineau 24 heures

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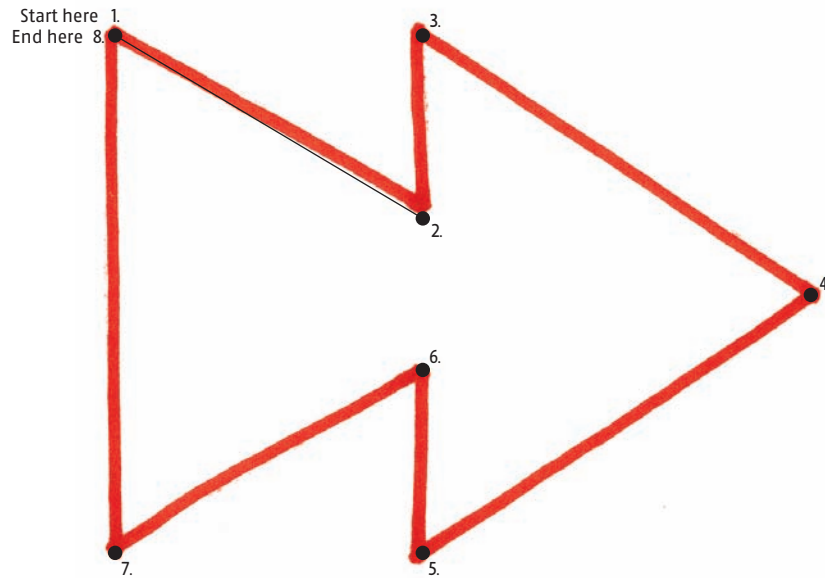
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Congratulations Rethink Advertising on being short-listed
for Strategy's Agency of the Year.

►► **FUTURE SHOP**

Introducing the first annual **B!G Awards**

Big Ideas. Big Impact. ◀ Stories by Natalia Williams ▶

Why B!G? Why now?

Award shows recognize execution, and clients largely compensate for it. Some shows recognize effectiveness, but they, too, are tied to traditional media executions. And while our own Agency of the Year competition equally values both the creative and the strategic side of the agencies' work, we also focus on individual campaigns.

This year, *strategy* wanted to add something new to the mix. We wanted to get a sense of the scope of work agencies are doing that is beyond advertising, work that explores the range of contributions that agencies make to their clients' complex business challenges in the areas that span internal branding, shaping customer experience, segmentation or developing new products, for example.

So we created the B!G Awards.

It celebrates the intellectual contribution of agencies – sparkling examples of thought leadership that go beyond campaign contributions – and the results they engender.

Who qualified?

Agencies submitted a case study from a client that has a media spend of over \$20 million and that represents \$2 million or more in revenue to the agency.

What we asked for

We requested work – beyond advertising – in a case study format that an agency has completed for a

client that highlights the insight, solutions and impact that the agency's contributions have made to solve a broader business problem.

How we picked a winner

We invited five members of the advertising community with a range of experience – from strategy, to

consulting, to teaching – to act as judges. We asked them to consider each case study in three areas: Strategy (strategic brilliance), Creativity (from innovation to execution) and Impact (the broader effects of the idea) and offer a score from one to 10. We then averaged each agency's score to determine the winners.

JUDGES



**Mike Welling, president,
Doug Agency**

Mike Welling is a CPG vet, principally with Unilever. During his 18 years with the company, Welling worked on such brands as Beceel and Dove. Last month he became president of Toronto-based Doug Agency.



**Niraj Dawar, R.A. Barford
professor of marketing,
Ivey Business School**

Niraj Dawar teaches graduate courses on brand and marketing strategy at the school's locations in London, Ont. and Hong Kong and at INSEAD in France and Singapore. He's been published in *The Harvard Business Review*.



**Philippe Garneau, partner/ECD,
GWP Brand Engineering**

Philippe Garneau helped found GWP to "invent what will replace the traditional advertising agency." He has spent the past 10 years creating and growing "Big Idea" brands that also challenge the status quo, such as ING Direct.



**Alan Kay, president,
Glasgow Group**

Before starting the Glasgow Group, Alan Kay was MD of Harrod & Mirlin. Today, he focuses on strategic branding consulting for such clients as Bell and IBM. He also teaches executive development at York's Schulich School of Business.



**Susan McGibbon,
partner, Chemistry**

Susan McGibbon co-founded Chemistry, a consultancy that helps companies link brand strategy to organizational performance and customer experience. She was previously the director of Taxi High Beam. She has also been director of marketing for Ikea Canada.

Sid Lee's **B!G** SAQ Idea

Imagine that – a wine store design based on how wannabe aficionados actually think



Challenge

Société des alcools du Québec (SAQ) is la belle province's liquor control board.

After extensive research, Sid Lee (formerly Diesel) determined that it had four distinct consumers: Convivial, Discoverer, Passionate and Connoisseur. But in the Discoverer, the SAQ saw big growth potential.

This segment was identified as most likely to

rather than the needs and wants of the consumer. French wines represented 60% of SAQ's sales, and most of the stores' layouts were mapped out by country of origin and region. So wines from Bourgogne and Languedoc-Roussillon were grouped accordingly. The result was much like going to a shoe store where the merchandise was displayed by country of origin, then not being able to open or try on the shoe.

Discoverers wanted to be educated, but the SAQ retail spaces didn't support that.

B!G idea

Sid Lee's aim was not aesthetic in nature, but to re-invent the retail experience to respond to consumers' needs – whether that be to jet in and out in five minutes or linger for a few hours.

The store layout would be reorganized to concentrate on four different consumer-centric drivers:

- Varietals
- Food and wine pairing
- Type of flavour
- Price

One area would be redesigned to appeal to the five-minute shopper. POPs would display group wines by variety of grape. All merlots from various countries, for example, would be grouped together under the "Merlot" banner. Accompanying POP would also outline different food and wine matches with pictures of the items. Wine flavours would be colour-coded

Sid Lee's aim was not aesthetic in nature, but to re-invent the retail experience to respond to consumers' needs – whether that be to jet in and out in five minutes or linger for a few hours



buy better wine due to their wine knowledge and inquisitiveness level. And, as their interest grew, they were also the group that would go from a \$12 to an \$18 bottle of wine.

Given this goal, would another ad campaign really do the trick?

Insight

Design and merchandising of the SAQ's Sélection stores, totalling 80 across the province, aligned with the industry structure



WINE OVER MATTER

Why the judges said this simple strategy was golden

Niraj Dawar

"[This campaign] eschewed traditional thinking on several dimensions (message, medium, etc.) in favour of asking questions about altering consumer purchase and consumption behaviour.

"The insight in the agency's recommendations was that to alter consumer behaviour, an important step was to present in-store information to them in a format they find relevant to the choices they are making.

"By categorizing the wine displays according to consumers' use of the information, you are likely to get far greater buy-in and are working with the consumer to facilitate their choices, rather than forcing them to think in terms of categories that they may not find informative.

"The category structures also permit the retailer to gain greater control over the consumers' purchase, and provide a value-add at the point of sale."

Alan Kay

"Sid Lee did the most rigorous customer needs analysis. Big ideas can only come from big customer research – not the usual focus groups, mind you.

"Another reason [I liked it] was that 'creative' was in the form of the retail space. Too much focus is still on advertising. It's only a big idea if it is integrated with the client's business."

Mike Welling

"In the end, Sid Lee won out because it was a great case of fully understanding the challenge and the real business issue which led to the redesign of retail space and merchandising – a major investment for any retailer, but the in-market success of this may be premature to judge. Still, they didn't jump to a traditional 'create an ad/campaign' solution."

using a scale of increased intensity to reveal the wine's dryness. And wine would also be grouped according to price.

The other area of the store was for consumers with more time. Here they'd enter a museum-type environment, with POP outlining the history of the product, region of origin, aging technique, composition of the product and type of glasses to use.



Impact

The first revamped location opens in Laval, Que. at the end of November, says Jean-François Bouchard, president of Sid Lee. Client and agency are so confident in the concept, that it will be rolling out in other stores in the months following. All of the SAQ's Sélection stores will eventually be transformed, he adds, with learnings gradually applied to all the other stores on the SAQ banner (which include SAQ Classique and SAQ Express).

Leo's P&G mega model

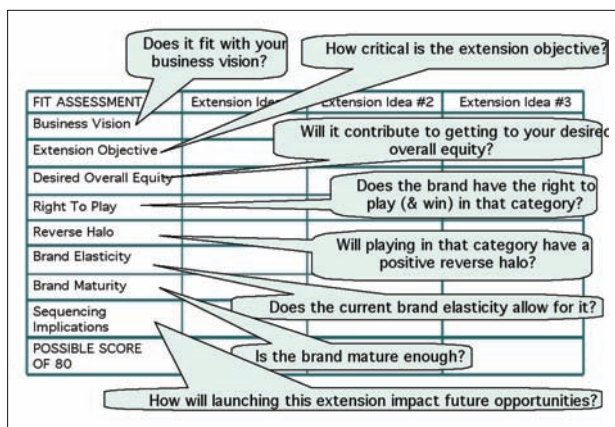
Challenge

Procter & Gamble recognized the benefits of the megabrand – which include more efficient product launches and communications as well as quicker, cheaper business growth – and had begun to identify which of their existing brands would be ideal candidates. One was Gain detergent.

Leo Burnett saw this as an opportunity to provide the packaged good giant with thought leadership on the principles of the brand architecture necessary for a megabrand success. “All too often the impetus behind launching an extension is because the technology exists,” says Heidi Philip-Hardie, VP global strategic planner at Leo Burnett. “But what needs to be considered is how will this product, being under the umbrella of the brand, change the brand? And how will it affect the elasticity of the brand into the future?”

BIG idea

After conducting an audit of megabrand-building best practices as well as using agency knowledge, Leo created a white paper and interactive workshop on brand architecture that provided P&G intel on operating philosophies, risks and actionable tools to inspire smart brand extension choices including: how and when a brand should be extended into new product offerings, branding naming approaches, tools



for planning a brand extension and megabrand communications models.

Impact

Leo's study has been applied on multiple P&G brands around the world, uploaded to P&G's intranet

for use across the company globally, used as training of Leo's planners in all key regions and is still used on expansion of company brand architecture expertise and tools.

“This was ground-breaking thinking in the industry and in P&G,” says Jeana Townsend, associate marketing director, P&G USA. “I had never seen anything like it and was frankly blown away. We quickly leveraged the thinking on Gain as we extended the brand.” Townsend adds that it helped develop a marketing model with synergies between the parent brand and the flanker [to successfully] drive very strong ROIs.

McDonald's to Cossette: Lovin' it!

Challenge

Unemployment in Alberta is at an all-time low. Part-time workers, especially young adults, are in high demand and employers are in fierce competition to hire them. McDonald's Canada wanted to separate itself from the rest of the QSRs and restaurant pack by providing a more compelling job opportunity to attract Alberta's youth.



BIG idea

Many of the details surrounding this case are proprietary, but Cossette and its planning arm, Nucleus, took the time to understand the dynamics that drive youth employment. With learning in hand, McDonald's refocused its comprehensive employee program to increase its relevance and launched the current, “McDonald's Works for Me” employee campaign.

Impact

Says Laurie Laykish, VP marketing, McDonald's Canada: “We have seen a considerable increase in job applications since the campaign launched in the Alberta market and our stores remain open while many others are closed.”

© DDB Canada Advertising





◀ By Marc Stoiber ▶

The mainstreaming of sustainability

It used to be you'd hear the words "sustainability" or "environmentally friendly" and you'd get images of poncho-wearing aging hippies warming a pot of water for hemp tea, over heat generated by the compost heap. The times, they are a changing...

Over the last few years these images have started to fade. The paradigm is shifting. What used to be alternative and fringe is now becoming mainstream. At the same time what used to be mainstream is rapidly becoming the past. It's not only a change in perception, but also a change in values. Sustainability is moving rapidly towards the mainstream.

Take a look at Japan. As a natural resource-poor country, making products with fewer resources is a requirement for business. This manifests itself as a wealth of environmentally friendly, desirable, high-margin products. If they do for sustainability what they've done with consumer electronics, we'd better get moving fast.

The shift is happening in North America too. Earlier this year, two of the world's largest companies – Wal-Mart and General Electric – announced major environmental initiatives. There are those who might dismiss this as a PR exercise, but one effect the GE and Wal-Mart announcements have had is forcing the discussion of a sustainable agenda in major boardrooms all over the world.

The Home Depot, when deciding what suppliers to use, says that if quality and price are equal, sustainability is the deciding factor. Sustainability is becoming a major competitive advantage. If implemented correctly, it can

demand a premium and blossom a brand's emotional connection.

Ford executive chairman Bill Ford may have said it best in the Ford Motor Company's 2005 sustainability report:

"We have made sustainability a long-term strategic business priority. The reason is simple: We are a 100-year-old company, and we want to become a 200-year-old company. Sustainability is about ensuring that our business is innovative, competitive and profitable in a world that is facing major environmental and social changes."

The keys here are innovative, competitive and profitable. These are the goals of every corporation. The perception of what is innovative is changing focus to the environment and sustainability. Implementing this innovation is required to be competitive and that is what's going to keep a company profitable.

It's hard to believe there can be an alignment

carry the connotations of the past. They're more about saving the planet than saving business. We need to shift the connotations of these words so they are seen more for what they are: good business and a reason to buy.

Executives today are interested in "social responsibility," a term that seamlessly incorporates the best of the above three terms, and reaches further – bringing along collective spirit, innovation and economic responsibility for the ride.

How does this work in real life? Ford created a plastic shipping container to ferry parts between plants. The container eliminates the use of cardboard, reduces greenhouse gas emissions, reduces the number of shipments required, and is more ergonomic for factory workers. It is also recycled into splash shields for the F-150. This container saves Ford 25% in shipping costs, helps people, and helps the environment.

Another thing we need to do is show people there is an intersection where desire and virtue

The perception of what is innovative is changing focus to the environment and sustainability

of goals of hard-core environmentalists and corporations, but there it is. No longer is saving the planet seen as conflicting with profit – it's now a means to profit.

Now we have divergent groups working towards the same goals. This is where we, as marketers, can really help speed the mainstreaming of sustainable initiatives. We need to step into the middle, help build a common vocabulary and help everyone understand we are talking about the same thing – which in turn will sell more sustainable products.

The stain on the word "sustainability" and its siblings "corporate responsibility" and "environmental stewardship" is that they

meet. You can still fulfil your desire for wants beyond needs, and make the world a better place at the same time.

Maybe Bono summed it up most succinctly, talking about Red. "And that's what Red is all about: the knowledge that desire (the desire to shop) and virtue (the wish to see the world a better place) are not always contradictory."

And it's no longer optional.

We need to make sure our clients know that if they don't start acting on sustainability now, they are going to be stuck playing catch-up.

Sustainability is on the very cusp of being mainstream and it will move ahead quickly. Grab the advantage before it becomes table stakes.

Marc Stoiber is the president of Change in Vancouver. Change's mission is to accelerate the adoption of green brands into the mainstream. Previously, Marc was CD at Grey Canada and DDB Toronto. He can be reached at marc@changeadvertising.com.



The 2007 Escape Hybrid, made in Canada, is part of Ford's effort to be greener



◀ By Will Novosedlik ▶

Learning from experience

In the telecom business, the number-one customer dissatisfier is typically any experience that requires problem-solving. This can range from repairs to billing issues, and is an industry-wide phenomenon. One provider is just as likely to mess up on this as any other.

Here is an example. My family and I have enjoyed landline phone service without a break

telling of the story, because the representative was different every time, and in a different part of Canada, if not a different country. It became clear after four calls that there was little continuity, and that reports filed by technicians did not match what they told us on site. And we had to make another 12 such calls before the ordeal was over.

Marketing has the authority to identify operational deficiencies that stand in the way of delivering the brand promise

for almost 30 years. But one day this summer it just stopped, along with our high-speed ADSL.

It took three days for a technician to arrive. He spent three hours climbing up and down the wooden pole in our backyard. Up the pole was the box through which all of our communications are routed. It is a small, rusty metal container with a liner of porcelain insulation that you see in the wiring of old houses. I thought: good god, our data's coming on a can and a string!

The technician said he would have it fixed that afternoon. I didn't notice him leave. Later I looked up at the pole. Same box. I picked up the phone. No signal.

Over the next week and a half we made a series of increasingly desperate calls to the customer care department, each requiring a re-

Five technicians tried to help, and on the 14th day, the sixth figured it out. He was a seasoned field operator who admitted that the previous five technicians had botched things so badly that he had to re-do everything. The company in this instance was Bell, but there is plenty of anecdotal evidence to suggest it could have been Rogers or Telus.

If you look at brand experience as a three-stage process consisting of perception, interaction and recollection, Bell created a positive perception with the promise of "Making it Simple," then reversed that perception with a series of complicated interactions, leaving the customer (me) with recollections of anger, frustration and helplessness.

I applaud the boldness of Bell's promise. Who wouldn't like telecom to be simpler? But it's a tall order, and one that they should look at changing, qualifying or ensuring better delivery on. Fulfilling this brand promise involves customer care, engineering, network operations, human resources, procurement, IT and supply chain management – not just marketing.

But what can the marketing department do about that? A great deal, I think. As the keeper of customer data and insights, marketing has the authority to identify operational deficiencies (supplier subcontracting, inconsistent reporting) that stand in the way of delivering the brand promise. In fact marketing would see a better return on



investment if these operational issues were addressed. Imagine the marketing budget required to get to the words "Making it Simple." Now imagine the financial loss incurred every time that promise is broken – by another department.

Then there's shareholder versus customer focus. CEO Michael Sabia would do well to heed Kenichi Ohmae, the Japanese strategist who said that, if you take care of your customers first, your shareholders will follow.

I don't know if Darren Entwistle has read Ohmae, but Telus understands that if you make a promise, you must keep it, so it doesn't promise what it can't deliver. It does promise to credit your account for dropped calls, to answer every customer care call within 20 seconds, and to give its wireless customers a new phone every three years.

These don't sound like much, but the mere act of making a promise that can be fulfilled is a refreshing change. It gives Telus some targets to hit, and if it hits them, some successes it can build on. It then becomes a proof point for "The Future is Friendly," which until now has been reflected in the brand's image more than in its behaviour.

Given the size and complexity of telecom operations, delivering a customer experience that keeps the brand promise is a daunting task. But customers don't care about that, so don't tell them you can when you can't.

Will Novosedlik is partner at Toronto-based Chemistry, which links brand strategy to communication, organizational performance and customer experience. He can be reached at will@chemistrycorp.com.

Correction

In November's article "We [heart] Shoppers," Perennial president Chris Lund was mistakenly identified as the retail consultant who helped in the rebranding of Shoppers Drug Mart. According to Shoppers, rebranding and retail positioning should be credited to chairman/CEO Glenn Murphy and his senior management team. *Strategy* regrets the error.

Talk to the brands that have Canadian youth talking.

Fact:

6.4 million Canadian youth use MSN® Hotmail® each month*.

Fact:

Canadian youth spend OVER 3 BILLION minutes actively communicating on Windows Live™ (MSN) Messenger each month*.

Fact:

4.3 million Canadian youth visit Windows Live™ Spaces monthly – the #1 blogging destination in Canada*.

*Source: ComScore Media Metrix. All Locations, ages 2-24, September, 2006.

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[sponsored supplement]

Marketing to Youth

staying connected

ANYONE WHO THINKS TEENS ARE JUST A SILLY BUNCH OF KIDS, THINK AGAIN. WHEN IT COMES TO ADVERTISING, TODAY'S TEENS WANT MESSAGES WITH INSIGHT AND MEANING. THEY ALSO WANT ADS THAT SPEAK THEIR LANGUAGE AND LET THEM CONTROL THE CONTENT.



The mindless, frivolous ads of yesteryear, full of hype and talk-down to a passive audience, just don't cut it. Nowadays, youth are wired, savvy and demanding.

"You have to think beyond just passive advertising media," says Mike Farrell, director of research and strategy at consultancy company Youthography. "You have to think of ways to make it bigger and make it live in youth culture."

With the explosive glut of new technology out there, marketers certainly have plenty of tools to work with. In fact, companies must engage in multi-platform messaging if they hope to have a shot at reaching this demo, which latches on to every new techno-gadget within a nanosecond of its release. With such a discerning audience, the pressure is on. They have to get the message right from the get-go.

Sympatico/MSN: The subtle sell

They might seem like a tough crowd, but when it comes to advertising, today's teens are pretty immune to hard-ball tactics. Instead, young people are responding to subtler, more meaningful messages and they positively shy away from anything draped in head-to-toe branding.

"Youth don't really want to be advertised to," sums up Marc Doucette, presales solutions manager at Sympatico / MSN. "They want authenticity, they want to be validated by something, or someone they admire or trust, and they also want to interact with the product and see the cool factor."

At Sympatico / MSN, authenticity and coolness come in the form of engaging interactive ad options, specially developed for this new generation of discriminating teens. On Windows Live™ (MSN) Messenger, for instance, clients can create their own Theme Packs full of customized emoticons, winks, backgrounds and other handy tools used by teens messaging their friends.

These clever little devices are tied to the brand in a number of ways—including characters based on the product itself, or a personality or figure from a TV campaign are just some examples. Doritos successfully incorporated a bear from their TV campaigns into their Theme Packs, connecting the pack to the product without even a ripple of overt branding.

"We recommend to marketers that they minimize branding as much as possible and develop a message that youth can interact with," explains Doucette. "They tend to want to put their brand everywhere, but the less they do that, the more attractive the message is (to teens)."

For the Paper Mate Flair Theme Pack, elements were built around characters based on the different pen colours. What's more, these animated pens also appeared in a micro-site developed by Paper Mate where they could link to the pack, giving users added opportunity for interaction. The campaign, which ran for a month late last summer, marked Paper Mate's first foray into online advertising. "They didn't just want to run a banner, but to reach the youth in a

Sympatico / MSN: Youth and Technology

MSN, the world's largest provider of online information, communication services and digital marketing has joined forces with MTV Networks to conduct a global study into the impact technologies such as instant messaging, email, blogging, online communities, mobile phones and gaming are having on the lives of today's youth.

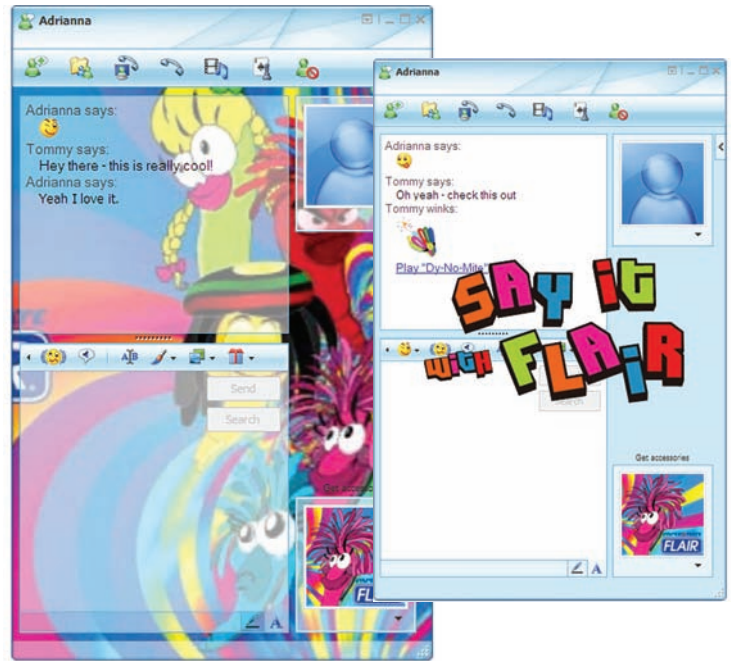
"There is a lot of perceived wisdom surrounding youth and their technology uptake. This research aims to uncover the real motivations driving behaviours and understand the role technology is serving in the daily lives of youth today," says Caroline Vogt, Head of International Research EMEA and America's, MSN.

Two key findings from the study "Circuits of Cool: The Youth Market & Technology": It seems that if you want to find teenagers at their most bored, disinterested and disengaged, then it is in front of a television; and instant messaging is truly seen as "their" technology.

Sympatico / MSN:

- Canadian youth spend OVER 3 BILLION minutes actively communicating on Windows Live™(MSN) Messenger each month and 2.3 million of these youth are on the Messenger system every day, spending a daily average of 45 minutes*
- Sympatico / MSN reaches close to 19 million Canadians, including just under 7 million youth aged 24 and under
- 6.4 million Canadian youth use MSN® Hotmail® each month.*
- 4.3 million Canadian youth visit Windows Live™ Spaces monthly—the #1 blogging destination in Canada.*

* ComScore, Media Metrix All locations September, 2006 (Youth demo. Group 2-24)



Paper Mate's online campaign titled "Say It With Flair", incorporates animated fun characters based on different pen colours.

Product: Sympatico / MSN Theme Pack Client: Sanford Canada, Paper Mate Creative Agency: Dashboard Media Agency: Wills & Co.

unique way," comments Doucette. "The sales representative Brett Pearson had presented a bunch of different ideas to them, and a Theme Pack was a tactic that fit the back-to-school campaign strategy best."

"Online is an obvious way to connect to Paper Mates' student target segment, and we had an opportunity to leverage all the messaging they do," states Jeff Wills, President of Wills & Co., responsible for media buying and planning for Paper Mate. "The campaign was all about 'saying it with Flair' and the Theme Pack enabled us to extend this thought into a fun set of devices for Windows Live™ (MSN) Messenger users."

Another valuable tool on Windows Live™ (MSN) Messenger is a custom-made games option allowing marketers to develop their own game that users can download off the site. Understated messaging is integrated right into the game, such as a basketball game that has floors branded with the product logo. "There's integration within the game without overt advertising," says Doucette. "That's the key thing with youth."

Youthography: Mass and grass

With all the different media platforms out there, it can be tough figuring out the right vehicle to talk to today's teens. Youthography, a communications consultancy specializing in the younger market, says it all comes down to 'mass and grass'. To provide the visceral connection today's teens want with a brand or product, they say companies need to integrate mass media platforms, like television, with grass roots elements like street promotions and online contesting.

"(Teens) need to feel it and touch it and understand it, and you need to show that you are part of their world and that you get them," says Mike Farrell, Youthography's director of research and strategy. "The big story is not the death of television, but the ascension of grass roots media up to an equivalent stature."

Digital technology, continues Farrell, has completely changed the media landscape, allowing young consumers to be more in control of content, be it by creating their own videos or watching television shows when and where they want. Top-down advertising falls flat with a generation that challenges top-down authority on every level, he points out.

Youthography: TV: Call to action

TV may not have the pull it once had among today's youth market, but mass media is far from dead, says Sean Claessen, Creative Director at Youthography.

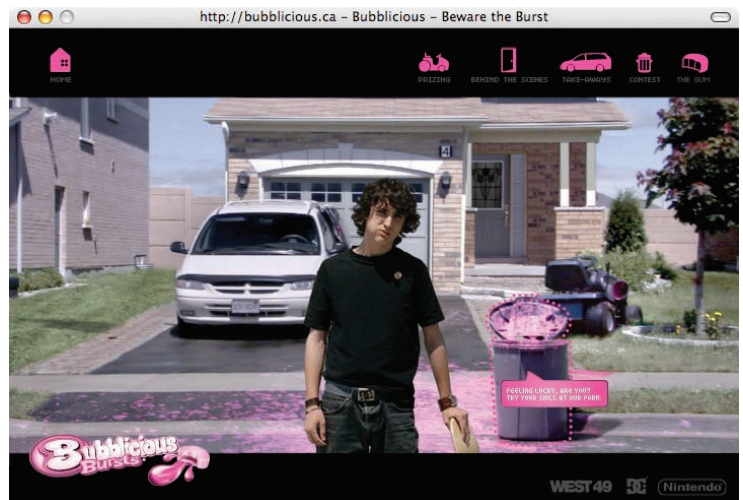
"You use mass to announce yourself and drive people somewhere like retail or your website," says Claessen. "So mass is about making that brand proclamation. But to make it become real for the consumer you need to use many other tactics to bring the big idea to life."

Youthography developed a campaign for Cadbury Adams' Bubblicious brand that did just that. The TV spot features a gum-chewing teen holding a skateboard while characters and objects around him—from a nearby van to a dog walking by—burst into Bubblicious-like bright pink goop.

The commercial was partnered with teaser and reveal ads in youth-targeted media, as well as grassroots-level endorsement of skateboarding events. These tactics included on-site product sampling and handouts of branded goo-like skateboard stickers. The Bubblicious website featured additional immersive elements including behind-the-scenes footage of the commercial shoot, with outtakes showing the 'bursts' from different angles, and a promotion featuring relevant youth partners DC, West 49 and Nintendo.

Sums up Claessen, "You really want to ensure that your above-the-line creative makes an impact by encouraging a deeper connection with the brand. When a consumer can interact with the brand and feels like they're a part of it—that point where mass meets grass—then we've done our job."

"You have to think beyond just passive advertising media," says Farrell. "The onus is on you to start giving of yourself, giving up your brand to them and having those young consumers morph that and change it. Apple is a perfect



Consumers take control of the TV ad at bewaretheburst.ca.

example right now with their Mac campaign."

While the Mac spot runs on mainstream TV, teens make fun of it and develop their own knock-off skits on sites like youtube.com, which post self-made videos. "This (commercial) is something that has broad mass media play," comments Farrell, "but that also has become accepted as part of pop culture by young consumers that want to be a part of it."

Habbo: Welcome to a virtual world

If one of the keys to connecting with teens is to enter their world, then online virtual communities like Habbo offer a great point of entry. Launched in Finland five years ago by Internet developer Sulake, this quirky virtual hotel has



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thousands of teens
hang out in the
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[sponsored supplement]

marketing to youth: keeping connected



2 Singles from Lady Sovereign's new Album could be heard and danced prior to the release of the album in a Lady Sovereign branded Dance Club.

Habbo: Immersive campaigns

When it came time to promote the launch of the new Public Warning CD for hip hop star Lady Sovereign, Universal Music's Island Def Jam label knew just where to turn: the Habbo Hotel.

Through their online Habbo characters, teens across Canada could hear two singles six weeks before the album's official release. They could also dance to the music in a virtual club, pose questions to the artist on the Habbo Online Radio show and even star in a music video for the single Gathertion, shot entirely in the Habbo Hotel and then aired on the site.

Habbo Hotel executive producer David Weiser compares the campaign to an on-site marketing event, but on a much grander scale. "You're coming into this virtual community that is almost a midsize city, with 300,000 unique visitors a month," he says. "And you're speaking directly to them by speaking their language. That's the distinction between this and a traditional website."

Weiser continues, "The viral marketing effect is multiplied as the experience takes on a life of its own outside the hotel, spilling into various fan sites and discussion forums."

mushroomed into a global cult phenomenon that today includes a Canadian Habbo Hotel.

Teens visiting the site create their own Habbo characters, which then hang out with other guests doing everything from dancing in the hotel's club and decorating their room, to walking their dog, or even visiting the local McDonald's for a toasted sandwich. For advertisers, the site opens up a goldmine of marketing opportunities.

"Companies can create events based on their product and invite Habbos to participate in them," explains David Weiser, executive producer for Sulake Canada. "It pushes the advertising envelope by turning traditional online campaigns into live virtual event marketing experiences."

Companies can host branded VIP parties, sponsor contests, or send in a special guest to talk to Habbos via the site's weekly radio show. Sprite's Miles Thirst character spent some time at the hotel, as have Habbos modeled on characters from the Antonio Banderas movie Take the Lead. This November, there will even be a Habbo dog contest where Habbos can show their dogs performing tricks. The event is being held in order to promote the release of Nintendogs: Dalmation and Friends, the newest pet simulation video game for the Nintendo DS.

"We treat sponsors as though they were VIP guests at the hotel," says Weiser. "(They) can really communicate and exchange communication with these teens rather than just throw information at them. The instant word-of-mouth and participation levels are just incredible. You really don't get that in any other medium." ➡

DECEMBER 06



One lucky student marketer will win a Mitsubishi Lancer or Eclipse (above) for designing a great launch campaign ▲

03/19.

Canada's Next Top Ad Exec Competition/ Way More About Advertising Day @ DeGroote

The DeGroote School of Business at Hamilton, Ont.'s McMaster University is organizing a vehicle to give Canadian business students some real-world marketing experience. Canada's Next Top Ad Exec Competition will challenge undergrads from across the country to develop an innovative launch campaign for the new 2008 Mitsubishi Lancer. The winner becomes "Marketing Champion" and wins a Mitsubishi Lancer or Eclipse.

The DeGroote Marketing Association is appointing account managers at each business school to promote the competition in their community, and an interactive website provides participants with the tools to create a comprehensive, creative campaign (www.topadexec.com). All submissions will go through rounds of judging by a panel of industry experts including representatives from Mitsubishi Motors, BBDO and *strategy*. The creators of the top 10 submissions will be flown in to make their pitches live to the judging panel at Way More About Advertising Day @ DeGroote on March 19, 2007. That event will also explore advertising through workshops, an ad hits showcase and a schmooze event for industry, faculty and students to share ideas.

The competition is designed to create interaction between students and marketing professionals. "We are looking...to create a bridge between industry and our institutions so that broader and deeper awareness is available to us," says Marisa Caruso, DeGroote student and director of media relations for the initiative. "We want industry leaders to step forward and play a pivotal role in education – not just as sponsors who are throwing money at us to buy allegiance to their brands."

To get involved, call 905-525-9140 ext. 27436.

Other notable dates.

12/06-08. 5th Annual Power of Branding Conference. Presented by Toronto-based Federated Press, this conference includes Karen Gold, VP marketing, Second Cup on "Maximizing Brand Health" and Jeremy Logan, VP marketing, Canadian Scooter Corp. (Vespa) on "Word-of-Mouth Branding." Toronto Hilton, Toronto. 800.363.0722 x243. www.federatedpress.com. **01/16. Intensive Internet Marketing Seminar.** presented by the Canadian Marketing Association. This executive-level session will be led by Internet marketer Jay Aber, the inaugural instructor for CMA's e-Marketing course. Toronto. 416.391.2362. www.the-cma.org. **02/01. Marketing Hall of Legends.** This year's six inductees include McDonald's Canada's George Cohon, LCBO's Andrew Brandt, Vickers & Benson's Terry O'Malley, Publicité BCP's Jacques Bouchard, the ICA's Rupert Brendon and Rogers Communications' Ted Rogers. Granite Club, Toronto. 416.922.5400 x255. www.marketinghalloflegends.ca.

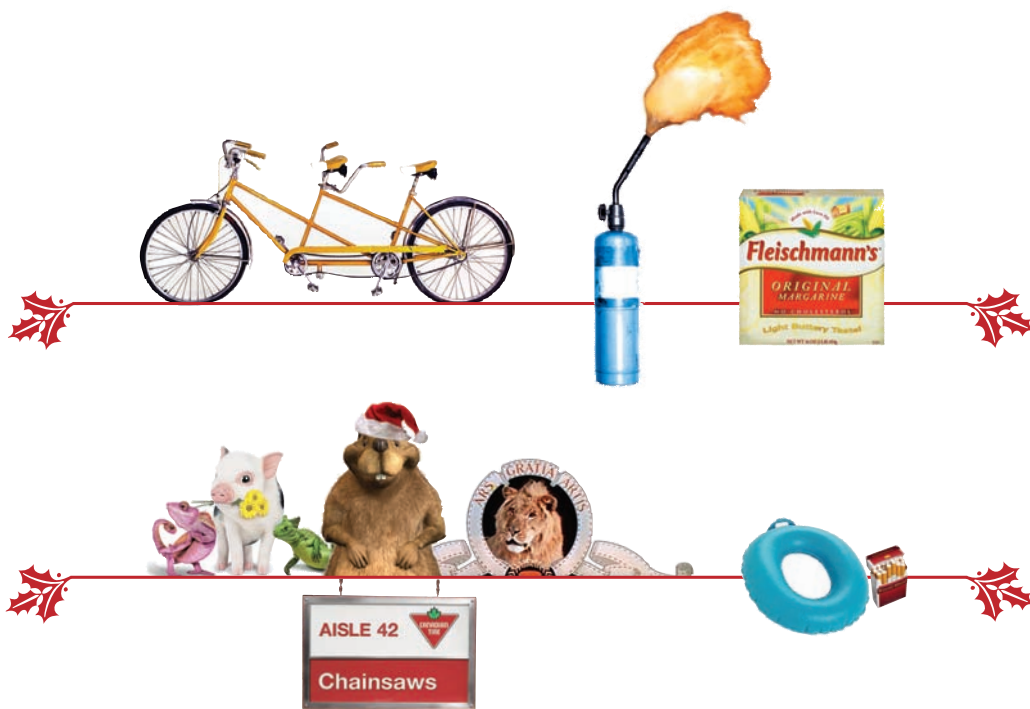
HOLIDAY TIME IN AD LAND

Well it's that time of year again when you get to elbow your way through the disgruntled crowds while trying to spend time and money you don't have on people you don't like buying things they don't want. Can't you just smell the holiday spirit?

In this climate of goodwill and giving, we asked Darren Clarke, writer/VP group CD and art director Shawn James at Cossette to help everyone out with some wishlist thoughtstarters (and to prevent any more terrifying "viral" e-cards that inflict agency types singing carols on the unwary e-mail opener). Personally, we here at *strategy* are partial to shortbread and nog.

SINCE THIS IS THE SEASON OF GIVING,
LET'S DO SOME GIVING...

An 'assembly required' tandem bike goes to Neil French and Nancy Vonk. ✿ The gift of a prepaid legal name change goes to Heinz ketchup's new agency president, Arthur Fleischmann. (Arthur Heinzmann might make those client introductions a little smoother.) ✿ A blow torch goes to newly independent Bensimon Byrne for all their remaining agency cab chits. ✿ The gift of a free two-hour consultation with union leader Buzz Hargrove goes to all the underpaid overworked advertising animals. ✿ A paying job goes to the old Canadian Tire Beardy Guy to fix those squeaky aisle signs hanging down in all their new tv ads. ✿ To those less fortunate: the agency interns, a lovely Starbucks gift card and a waiter's tray. ✿ To those more fortunate: the Grip partners, we gift you nothing. What more could you possibly want? ✿ Which brings us to the Capital One Hands In My Pocket folk. To the pocketee: a restraining order. To the pocketor: some hand sanitizer. ✿ And finally, to the wives of those wonderfully candid Viagra men, we give to thee an inflatable donut cushion and a pack of butts. ✿ Merry Christmas, Happy Hanukkah, etc... ✿



National Advertising Benevolent Society of Canada (NABS)

NABS is pleased to announce the new members of the 2006 – 2007 Board of Directors and the appointment of Aldo Cundari, Chairman and CEO of Cundari Integrated Advertising as Chair of the Board.

Aldo Cundari
Chairman &
CEO
Cundari
Integrated
Advertising



"Our entire Board is extremely pleased to welcome an outstanding list of individuals to our Board of influential industry leaders. Each board member strives to contribute back to our industry through dedicated service to NABS that provides essential career support services to professionals of all ages throughout our industry".



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The National Advertising Benevolent Society (NABS) is the only charitable organization in Canada that provides assistance to advertising, media and related industry professionals, who may need help due to illness, injury, unemployment or financial difficulties.

NABS services include a national toll-free HELPLINE (1-888-355-5548), financial assistance, skills assessment and retraining, a CareerSite, as well as emotional, personal and career counseling services. Founded in 1983, and supported 100% by the industry, NABS has contributed more than \$7.5 Million to thousands of industry colleagues and their families. NABS is supported 100% through fundraising within our industry.

For more information visit www.nabs.org or call 1-800-661-6227.



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